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A COMPARISON OF THE
REALISM IN THE MODERN FRENCH
NOVEL AND DRAMA

by
J. P.
LOUIS P. DE VRIES

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Chapter One.

A DEFINITION OF

REALISM-NATURALISM IS: THE INFLUENCE OF THE NATURAL SCIENCES
ON MODERN LITERATURE.

a. The revival of the natural sciences with their inductive method of thinking.

Two methods of thinking stand out in the history of philosophy, two processes of building up a science: induction and deduction. Induction is that process, by which the human mind mounts from the observation of the particular data to general truths or laws. Deduction is that process of building up scientific knowledge, that starts with accepting certain principles, certain truths and deducts logically from those truths other truths. As an example of the use of the latter method the mathematical science may be denoted. Examples of the former we find in the field of the natural sciences.

The first philosopher with whom a systematic examination of the above problems is found, is Aristotle, the founder of ancient and modern logic.

In mediaeval times, during the reign of the Catholic Church, the attitude toward methods of thinking is self-evident. Deduction is the motto of the dogmatical, speculative mediaeval mind. Dogmas taken from the Scriptures, form the basis of all sciences and explain the universe. This dogmatic attitude necessarily killed all scientific inductive research and accounts for the entire lack of progress of the natural sciences for fifteen hundred years.

The beginning of modern history destroyed the authority of the Church. And with it the deductive method of thinking soon declined. A new spirit of observation and exploration, the inductive process of thinking awoke and manifested itself in different phases of European life. The discovery of the New World may be justly regarded as one of the first important manifestations of this modern spirit of scientific research and scientific thought.

The great awakening of Europe during and after the Renaissance-era led to an active search for knowledge by means of observation and experiment. This scientific spirit made naturally its most distinct appearance in the Universities of the time. Medicine was the first of the sciences to profit by this awakening of the spirit of inquiry. The anatomical schools of the Italian Universities of the 16th century laid the foundations for modern medical science. In the 17th century this scientific spirit led to the formation of the Academy of Sciences at Paris and of the famous Royal Society of London. These learned institutions were composed of the most eminent minds of the time and studied the natural sciences along the lines of induction, i.e. through experiment and observation. The inductive method of research found at this time a systematic exposition in Frances Bacon's "Organum Novum".

This scientific spirit among the scholars of the time could not fail to influence the life of the people as a whole. About this period witchcraft and other relics of mediaeval superstition begin to disappear. An inductive, scientific method of thinking, based upon actual facts, begins slowly to invade the minds of entire Western Europe.

In the 18th and especially the 19th centuries the full results

of the inductive method of thinking have gradually come to light. The application of the microscope, itself a consequence of the inductive method, has wrought wonders in the evolution of the sciences. Zoology, botany, chemics, physics, etc. begin the enormous development, which they have reached nowadays. These were the sciences in which the inductive method could be used with obvious advantage. Soon the study of human life was included in this scientific research. Under the influence of speculative, dogmatic Catholicism ~~the~~ scholars heretofore had regarded man with all the mystery of his life and consciousness as something apart from the rest of nature, especially created and cared for by a divine being. With the Natur-philosophen of the last decade of the 18th century the scientific attitude toward man begins, culminating finally in 1859 in Darwin's "Origin of Species". Since then the inductive method of thinking, through observation and experiment, has found recognition with the majority of the scholars in practically every branch of learning. Herbert Spencer's "Synthetic Philosophy" is perhaps the most up-to-date and most comprehensive compilation of inductively established truths.

b. The sciences and French philosophy in the 19th century.

In science, studied along the lines of the inductive method of research, a dozen French names with international fame stand out. Laplace in astronomy and physics; Fourier and Ampère in physics; Lamarck, St.Hilaire, Humboldt; Berthelot in chemistry; Claude Bernard and Pasteur in medicine; all these names represent so many kings in the domain of modern sciences. These men are among the foremost,

leading scientists of the nineteenth century. Through them modern France has contributed a lionshare to the immense development of the sciences in our age. Furthermore their appearance sheds some light on the characteristic French turn of mind. Common sense, logical thinking based on actual facts, which after all is inductive thinking applied to every-day-life affairs seems to have always been a predominant characteristic of the French mind. This national feature finds even in the middle ages its utterance in the Fabliaux. Montaigne is another strong representative of the same spirit. However, it is not until the nineteenth century that this common sense, this inductive turn of mind is freed from mediaeval speculative impediments and finds its highest manifestation in a series of famous scientists.

The influence of these scientists cannot be ^{over}underestimated in the study of modern French thought in general and of French philosophy in particular.

In philosophy we find that it is mainly through their influence that the speculative, deductive method was abandoned. The great influential philosopher of the century is Auguste Comte, author of the "Cours de philosophie positive", which is philosophy studied along the inductive method.

The quintessence of positivism is the application of the inductive method of thinking to philosophy and all sciences. All scientific knowledge should be built up inductively, i.e. by studying the phenomena, the data of human experience, by noting the similitude in the multitude and by rising in that way from the special case to the general fact and law.

The data of human experience are the basis of all research.
"Tous les bons esprits répètent, depuis Bacon, qu'il n'y a de con-

naissances réelles que celles qui reposent sur des faits observés",¹⁾
says Comte.

Scientific knowledge is limited to the faits observés, the data of experience. Only to laws, inductively derived from these data, positivism attributes any value. All hypothesis that goes beyond reality, beyond our experience, beyond the observation of our senses, beyond our seeing, feeling, hearing, is idle and worth nothing.

Positivism "enseignait substantiellement qu'en dehors de ce qui se compte, de ce qui se pèse et de ce qui se mesure, en dehors de ce qui tombe sous la prise de l'expérience et des sens, en dehors des faits et des groupements qu'on en peut faire, il n'y a rien que d'hypothétique, d'incertain et d'illusoire."²⁾ Of all theories of

a God, of a soul, and of all other theories, deductively built up in the minds of man and not inductively derived from the data of human experience, positivism denies the value. As Comte says:

"Enfin, dans l'état positif, (which he claims France was reaching in his time), l'esprit humain reconnaissant l'impossibilité d'obtenir des notions absolues, renonce à chercher l'origine et la destination de l'univers, et à connaître les causes intimes des phénomènes, pour s'attacher uniquement à découvrir par l'usage bien combiné du raisonnement et de l'observation, leurs lois effectives, c'est-à-dire leurs relations invariables de succession et de similitude."³⁾

1. Comte, Cours de philosophie positive, vol.1, p.6.
2. Brunetière, La renaissance de l'Idéalisme, p.14.
3. Comte, Cours de ph. pos., vol.1, p.4.

Such were the conclusions, arrived at in French philosophy under influence of the sciences. These conclusions are the immediate results of the consistent application of the scientific inductive method of thinking to philosophy.

The fact that the highest expression of intellectual life in France underwent this thoroughgoing influence of the sciences cannot fail to impress us. If philosophy is put on a scientific basis, what can we expect to find in the lower intellectual spheres of a nation? An all-pervading influence of the sciences offers nothing surprising anymore.

c. The sciences basis of modern French realism.

"Die Basis unseres ¹⁾gesamten modernen Denkens bilden die Naturwissenschaften." The natural sciences have exerted a predominant influence on the intellectual atmosphere of the nineteenth century. This influence we have attempted to point out in modern French philosophy. This influence we shall find notably reflected in modern French literature.

At all times literature has been somewhat dependant on the general current of thought. Classicism is a direct product of the speculative, deductive turn of mind of the seventeenth century. It corresponds with and is influenced by deductive minds of mathematicians like Descartes and Pascal. It reflects the age of Buffon and has for devise: "Cherchons une hypothèse ²⁾pour ériger une système."

1. Bölsche, Naturwissenschaftliche Grundlagen der Poesie, Leipzig, 1887, page 3.
2. See on this point p. 66 and foll.

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With the beginning of the nineteenth century speculative philosophy makes place for inductive science. Or rather, the results obtained in the natural sciences along the procédés of the inductive method caused a general despising attitude toward all speculation, An attitude, which in France finally ended in the practical abolition of the Catholic Church.

An over-enthusiasm for the sciences is clearly felt during the entire century. By means of the inductive method the mysteries were going to be solved, or at least settled, it was claimed. Sole attention was given to the natural sciences. The immense results, soon obtained, seemed to justify the general expectations. The applications of steam and electricity to industry and commerce blinded the people for any appreciation of speculative thinking.

The scientists have succeeded in bringing about a revolution in traditional ideas and conceptions.

The most important object of scientific research naturally became man, Entirely new conceptions about the corporeal⁶ and incorporeal existence of man arose. Heretofore, under influence of orthodoxy, it had been customary to consider man as something apart from the rest of nature, especially created and cared for by a divine being. Modern science placed man in his true milieu. It conceived him in his relations to the kosmos as a specimen of organic life, as an animal. The essential difference between man and the animalworld, upheld by speculative thinking, fell away. Soon the Darwinistic theory, though not always accepted in its ultimate conclusions, came in vogue. That man is nothing

but a higher development of the animal world soon became an axiom. ¹⁾

The results of the new experiments on animal and other organic life were naturally applied to the human being as the higher animal. In that way we see that the theories of heredity and milieu became to form the basis of the comparatively new science, sociology. Heredity and milieu became the deciding factors in the analysis of social conditions and in the consideration of the individual. Psychology, the science of the ψ ν λ η , naturally underwent a material change. The physiology of the brain begins to take an important part in the consideration of mental phenomena.

With notions like the above the sciences have taken the nineteenth century by storm. The entire circle of ideas of the popular mind has been revolutionized. In its enthusiasm the age tried to do radically away with all tradition, with all speculative thought.

It is this over-emphasis on the sciences which characterizes the intellectual atmosphere of ~~entire~~ Europe, and especially of France during the latter half of the nineteenth century. It is this same emphasis on the sciences which has given a strong imprint on the French literature during that period.

Literature at all times reflects the intellectual life of the nation among which it is produced. Modern French literature reflects the all pervading influence of the natural sciences on the intellectual life of the French nation of modern times.

Those elements in modern French literature, which reflect this influence of the sciences, constitute the Realism-Naturalism of that literature.

1. Compare: Lange, History of Materialism, vol.3, pp.83-110.

The sciences are at the basis of the modern realistic current¹⁾ in French literature. The realistic elements in French literature are those new elements which have been furnished and brought into it ~~by the sciences~~, either directly or indirectly by the sciences.

The object of this paper is to make a comparison of the realism in the modern French novel and in the modern French drama. To this end it shall be necessary to trace the realistic elements separately in both novel and drama. And in order to accomplish this task, it ^{will} ~~shall~~ be necessary, according to our definition, to trace the scientific elements in the novel and the drama.

A number of scientific influences on modern French literature are very obvious. In the first place the realistic arttheory, as far as it has taken a conscious form and has been formulated, takes the same basis as the sciences, to-wit the inductive method, the method of observation and experimentation. And from this arttheory the entire realistic technique is derived. Further we find that the scientific conception of man as an higher animal has introduced itself into literature. The theories of heredity and milieu, a scientific physiological conception of love, anti-idealistic, scientific explanations of religious emotions are so many clear examples of scientific influences.

As the scope of my subject is altogether too broad to call for an exhaustive treatment, I shall have to limit myself

1. The terms realism and naturalism are used almost interchangeably by modern critics. See on this point: Petit de Julleville, Hist. de la langue et de la litt. fr., vol.8, p.1. In this paper

I shall use the words as synonyms, unless otherwise denoted.

to the consideration of the most important realistic scientific elements in the drama and the novel.

In my next chapter I expect to take up ^{the in general} more or less scientific pretention of the French realists.

In the following chapters I shall attempt to treat successively the scientific realistic treatment of love in the drama and novel, the theories of heredity and milieu, the general anti-idealistic, scientific attitude, the scientific and realistic arttheory, the realistic technique. In each chapter I shall (first) trace the realistic element under consideration in the novel and then in the drama. In my conclusion I shall try to summarize the results obtained in the separate chapters in order to arrive at a comparison. ¹⁾

1. The definition of realism-naturalism, as given above, may at first sight seem somewhat bold. However it has the advantage of not being in contradiction with the definitions, usually given. In Petit de Julleville ^{we find the} astonishing fact that no attempt is made at giving a ^{realistic} definition, at least not in the chapter, dealing with realism, written by David-Sauvageot (vol.8, pp.1-20). In this chapter I have been able to find only an agglomeration of material and a lack of all logical, systematic exposition of the subject. On page 5, after having treated about realism for four pages, the author makes a statement, which might have been meant as a definition. He says there: "En définitive, le réalisme français de 1850 est une réaction contre le romantisme d'impression personnelle, et par suite, il se rapproche du classicisme en reprenant la vieille tradition nationale de l'observation; il la ressaisit vigoureusement et l'exploite, en l'abaissant toutefois et en la mettant dans l'esclavage de la matière: cela, à cause de la philosophie dont il émane." Analyzing this statement, we find French realism of 1850 (does this include Zola?) qualified as a reaction against Romanticism, taking up again the "vieille tradition nationale" of observation, this observation being put "dans l'esclavage de la matière" on account of the philosophy, which gave it birth. Vague as this qualification of realism may seem, ~~every bit of it is true~~ ^{to a great extent.} Reducing this statment to its most concise form we get: realism takes observation as basis, and is in this influenced by philosophy. Which philosophy? Pages 5-9 take this matter up. There the author distinguishes between the sensualism of Condillac, which should have influenced the "l'art pour l'art" school, and the sensualism of

Auguste Comte, which has influenced Zola. The connection between the sensualism of Condillac and the "l'art pour l'art" school is not by any means convincing, even doubtful. The only evidence brought forward is the preface to Gautier's *Mademoiselle de Maupin*, written about 1834. Why this preface should represent the ideas of Flaubert and (De) Goncourt's, is not clear, especially when we consider the fact that those authors came about 30 years later. In this connection it is of special importance to note that Cassagne in his splendid work on *La théorie de l'art pour l'art*, published in 1906, never even mentions Condillac in.

The attempt at explaining the realistic elements in modern French literature as the outgrowth of a definite philosophical current seems almost futile. How are we going to explain in that way the realism of Balzac and Dumas fils and of a good many authors, whose philosophical training was practically nihil? Of course, when we study realism in its most conscious and consistent form, as found e.g. in Zola, the connection with Comte's philosophy cannot be denied. We have to admit a common basis: the inductive method of thinking, by means of observation and experiment. But this inductive method of thinking is the result of the influence of the sciences on both philosophy and literature. In Zola's case we happen to know for certain, that he was influenced by the scientist Claude Bernard, and not by Auguste Comte.

A more concise definition of realism is given in the same volume (8) of Petit de Julleville, in Doumic's chapter on the theater. On page 83, Doumic says: "Le roman, la critique, l'histoire vont obéir aux mêmes tendances, qui consistent pour l'écrivain à effacer sa personne et à la subordonner à l'objet." This is the very common definition of realism being objectivism in literature. However objectivism is nothing else but a consistent application of inductive thinking. This definition has the disadvantage of being somewhat too technical. At the same time it is apparent that a broad interpretation brings it in perfect agreement with my definition.

The great influence of the sciences on modern literature is not denied by the critics. In Petit de Julleville's chapter on "La littérature scientifique au XIXe siècle" we find the following statement: (p. 660, vol. 8) "Par contre, la littérature scientifique a joué un grand rôle dans l'éclosion de l'école littéraire naturaliste ou réaliste. Les tenants de cette école ont même affiché, parfois, des prétentions scientifiques hors de proportion avec leur compétence scientifique; en dépit de ce travers, quelques-uns ont écrits des œuvres durables; et tous ont contribué à développer dans l'esprit contemporain le goût de l'observation précise."

An interesting work in this connection is the work of Mr. Robert Fath on "L'influence de la science sur la littérature française dans la seconde moitié du XIXe siècle (1901)"; this

dissertation has been reviewed by Doumic in his *Hommes et Idées du XIXe siècle*. In this review, after having cited specific examples of scientific influences on modern literature, Doumic makes the following statement: "Tous ces exemples, et tant d'autres qu'il serait facile d'y ajouter, montrent assez quel prestige ou quel espèce de fascination la science a exercée sur les écrivains pendant toute la seconde moitié du XIXe siècle. Reste à savoir comment, sous cette influence, la littérature s'est trouvée modifiée dans sa conception générale d'abord et ensuite dans quelques-uns de ses résultats particuliers. La transformation a été profonde et on n'en imagine guère de plus complète, puisque c'est en grande partie à l'action de l'esprit scientifique que la littérature doit être passée du mode romantique au mode réaliste."

This very up-to-date conception of realism, as being "en grande partie" due to the influence of the sciences is noteworthy. The transition to our definition is easy. Change "en grande partie" to mainly. Doubtless one of the factors, that has aided modern realism is democracy. The minute, scientific study of social life in its lower as well as in its higher spheres has been facilitated by the modern democratic spirit, by socialism, by the intense interest, taken in social problems nowadays. However, beyond any doubt, the general tendency of realism is to assimilate the modern scientific spirit to literature. Just as religious and philosophical ideas have undergone a material change under influence of the sciences, so literature had to undergo its transformation. What else is objectivism, or observation, or reproduction of reality but an application of scientific thinking to literature? Twenty-five years ago Wilhelm Bölsche expressed this fundamental underground of modern realism in his "Die naturwissenschaftlichen Grundlagen der Poesie, Prolegomena einer realistischen Aesthetik". On page 5 of this work he states: "Eine Anpassung an die neuen Resultate der Forschung (of the natural sciences) ist durchweg das Einfachste, was man verlangen kann. Der gesunde Realismus ermöglicht diese Anpassung. Indem er einerseits die hohen Güter der Poesie wahrt, ersetzt er andererseits die veralteten Grundanschauungen in geschicktem Umtausch durch neue, der exacten Wissenschaft entsprechende. Mit Genugthuung gewahrt er dabei, dass die neuen Stützen nicht nur relativ, sondern auch absolut besser sind, als die alten, und dass er dabei Gelegenheit dieser Anpassung der Poesie ein frisches Lebensprinzip zuführt, das nach vollkommener Eingewöhnung höchstwahrscheinlich ganz neue Blüten am edeln Stamme des dichterischen Schaffens zeitigen wird, die niemand ahnen konnte. Das ist in abstracter Kürze die eigentlich verstandesgemässe Definition des Realismus."

THE SCIENTIFIC PRETENTION OF THE FRENCH REALISTS.

The modern realists-naturalists pretend to be scientists. The French realistic authors of the nineteenth century are all conscious of the influence of the sciences on their productions. Though at the same time the scientific influence on modern realism has been much intenser than the first realists ever suspected. That the sciences are really at the basis of modern realism and that the realistic arttheory is founded on scientific inductive thinking are conclusions, which only the last realists were able to draw.

With the initiator of the modern realistic French novel, with Balzac the scientific attitude is already very much in evidence. It is beyond doubt that, when Balzac started on his literary career, he was not conscious of the scientific influence, his work was showing. He was hardly aware of the fact that he was the initiator of an entirely new movement in literature. However, toward the end of his career, when he compiles all his important works under the title of *Comédie Humaine*, he shows himself entirely conscious of his scientific attitude. In the *Préface* to the *Comédie Humaine* he compares his study of society with the natural sciences as developed by Lamarck, Geoffroy Saint-Hilaire and Cuvier, whose works he absorbed in earlier years. He compares humanity with the animalworld and the work of the novelist with that of the scientist. "Il n'y a qu'un animal", he says. "Le Créateur ne s'est servi que d'un seul et même patron pour tous les êtres organisés. L'animal est un

principe qui prend la forme extérieure, ou pour parler plus exactement, les différences de sa forme dans les milieux où il est appelé à se développer. Les espèces zoologiques résultent de ces différences. Sous ce rapport la société ressemble à la nature. La société ne fait-elle pas de l'homme, suivant les milieux où son action se déploie autant d'hommes différents qu'il y a de variétés en zoologie ?----- Il a donc existé, il existera donc de tout temps des espèces sociales, comme il y a des espèces zoologiques."¹⁾

Do the above lines not show clearly the attitude of the natural scientist, which Balzac so often takes in his study of human society? The scientific conception of man as an animal is, though often perhaps somewhat unconsciously, at the basis of Balzac's realism.

It is only natural that romantic and other influences 'play still' an important part in Balzac's work. He was not by any means a consistent realist, supposing consistent realism is possible. But let it suffice that he absorbed the latest scientific notions, he the Docteur ès Sciences Sociales, as he liked to call himself. And these scientific influences form the basis of his realism.

The next novelist of importance, who made French realism what it is, is Gustave Flaubert. The author of Madame Bovary is fully aware of the influence of the sciences on his work.

His intensely artistic temperament, inherited from the Romantists, made him accept the scientific influences only reluctantly however. He dreamed of an adaptation of the sciences to literature without sacrificing the artistic elements in literary productions. "La science est le moyen, dont le but est l'art," was the devise of the l'art pour l'art school, of which Flaubert is doubtless the strongest representative.¹⁾

The scientific attitude toward society, the scientific emphasis on the animal part in man, is clearly expressed by Flaubert on several occasions.

"L'histoire et l'histoire naturelle, voilà deux muses de l'âge moderne."²⁾

"La littérature prendra de plus en plus des allures de la science . ----- Jusqu'à présent, on a fort peu parlé des autres. Le roman n'a été que l'exposition de la personnalité de l'auteur... Il faut pourtant que les sciences morales prennent une autre route, et qu'elles procèdent comme les sciences physiques par l'impartialité... Nous manquons de science avant tout; nous pataugeons dans une barbarie de sauvages; la philosophie telle qu'on la fait et la religion telle qu'elle subsiste sont des verres de couleur qui empêchent de voir clair parce que...."³⁾

This evidence of Flaubert's scientific attitude seems ~~very~~ convincing. "Comme Balzac, Flaubert subordonne la psychologie à la physiologie..... Fils et frère de médecin, ayant subi de bonne heure la sévère discipline des sciences, il fait de la psychologie une province de l'histoire naturelle et ramène à leurs causes physiologiques tous les phénomènes de l'activité intellectuelle et sentimentale."⁴⁾

1. See A. Cassagne, La théorie de l'art pour l'art, p. 282 & foll.
2. ,, Cassagne, l.a., p. 272.
3. ,, Cassagne, l.a., p. 285, and Doumic, Hommes et Idées, p. 143.
4. Petit de Julleville, l.a., vol. 8, p. 173.

The novelists, we have to consider next are the naturalists proper, authors like the Goncourts, Guy de Maupassant and Emile Zola. It scarcely requires any proof, that these authors aimed at being scientists and applied the results of the sciences to literature.

As far as the brothers Goncourt are concerned, we might mention as a clear example Germinie Lacerteux. With Germinie Lacerteux the medical science makes its debut in literature. Germinie Lacerteux is the introduction of pathology into literature. The scientific data are given with an astounding exactness. As Zola expresses it: "Dans notre littérature, Mrs. de Goncourt restent pour moi un cas artistique superbe, un de ces phénomènes cérébraux, qui dans l'ordre pathologique font l'émerveillement des grands médecins....."¹⁾

That Zola himself made the pretention of being a being a scientist is beyond contradiction. In his Roman Expérimental his aim at scientific truth is expounded at length. Zola has the distinction of being the man in whom the scientific basis of ~~the~~ modern realism came to full consciousness. He not only aspires ^{to} ~~at~~ introducing science into literature, as Balsac and Flaubert before him did. But moreover he draws the ultimate conclusions of the realistic movement. For Zola literature and science have the same aim. They have the same object and the same method. Claude Bernard's "Introduction à la médecine expérimentale" is Zola's gospel. In Zola realism takes its most consistent form, i.e. it pretends to be nothing else but natural science. "Le roman expérimental est une conséquence

1. Zola, Les Romanciers naturalistes, page 251.

de l'évolution scientifique du siècle; il continue et complète^p la physiologie..... il est la littérature de notre âge scientifique, comme la littérature classique et romantique a correspondu à un âge de scolastique et de théologie."¹⁾

Among Zola's admirers Guy de Maupassant is doubtless most noteworthy. As he follows closely in the footsteps of his master, his scientific attitude needs no further proof.

Resuming the above, we find that from Balsac on the realistic novelists have been more or less pretending to be scientists.

We next arrive at the consideration of the modern realistic drama. The question arises: were the dramatists equally conscious of their scientific attitude? Did they too pretend to be scientists?

The initiator of the modern realistic drama is Dumas Fils. On the whole, as far as the choice of his subject-matter is concerned, Dumas Fils was doubtless influenced by the realistic novel of his time, especially by Balzac. And in that respect scientific influences can be traced indirectly. Yet Dumas was too original an author to allow a total explanation by way of mere influences of other authors. A scientific attitude, independent of Balzac and a direct result of the "esprit scientifique" of his time, can be pointed out. It is well known how he likes to indulge in discussions of the method of observation and experimentation, how he emphasizes in the Pre'faces to his later works the importance of sciences like physiology, phrenology, chemistry, natural history,²⁾ and how he cites natural scientists like Lavater and Hahnemann. Doubtless, there is something true

1. Zola, Le Roman Expérimental, p.22.

2. Doumic, Portraits d'Ecrivains, p.8-9.

in what Doumic says: "La gaucherie même avec laquelle l'auteur de la Femme de Claude manie ce jargon scientifique témoigne assez¹⁾ d'une bonne volonté éperdue de se mettre à la mode du jour."

But this much remains certain, that a scientific attitude is quite evident in Dumas Fils. He tried to put the drama on a scientific basis. And if he did not succeed very^r well in this attempt, we shall have to lay the cause not with him, but with the drama, a genre of literature, which does not allow scientific exposition. To what extent the sciences have actually influenced his work, we shall see in the following chapters.

Emile Augier, the next dramatist under consideration, was far less conscious of the theory of art he was representing on the stage. Eminent a dramatist as he may have been, the author of the Mariage d'Olympe and the Lionnes Pauvres was, as far as his realism is concerned, only making use of suggestions, furnished by his predecessor by a few years, Alexandre Dumas Fils.

A bourgeois through and through, gifted with a good deal of common sense, he was not inclined toward theorizing. He was too practical a man to attribute scientific aims to the drama.

The dramatists following Dumas and Augier, such as Sardou, Feuillet, Meilhac and Halévy, Henry Becque, show no ostensible signs of making scientific pretensions. With the exception of Becque, their aim is to produce a "pièce bien faite". Convention and intrigue are the predominant features of their works. And nothing is more unscientific than the conception of a drama as an ingenious piece of invention.

The Théâtre Libre, aimed at the consistent application of naturalistic artprinciples to the drama. Consequently some

scientific pretention must be traceable.

As far as the French drama of the last 20 years is concerned, it is a well known fact that men like Hervieu, Donnay, Lavedan, Bernstein, etc. consider the drama almost exclusively as a means of making a fortune. Skilful intrigue plays the most important role in their works. Brieux's *Les Avariés* is one of the few exceptions, where science forms a substantial part of the play.

Resuming the above, we find that from Balsac on the realistic novelists have been making the pretention of being to some extent scientists. With the initiator Balsac this pretention is still expressed somewhat vaguely. With the leader of modern realism, this pretention becomes the basis of the realistic novel. In the realistic drama, on the contrary, we have found the situation to be entirely different. While Dumas Fils makes still some weak pretention of having scientific aims, with the following dramatists this pretention disappears entirely; Scribe's intrigue and invention take entirely the place of science.

SCIENTIFIC REALISTIC TREATMENT OF LOVE.

With the metaphysical conception of man a metaphysical conception of love corresponds. When emphasis is laid on man's soul, his corporeal existence is neglected. In classicism love was an abstraction, it stood for one of the higher passions, it was merely a psychological phenomenon. In Romanticism nothing impresses us more than the divine origin and character of love.

These fundamentally untrue representations of the greatest factor and impulse of all literature met a severe critic in the natural scientist of the nineteenth century. What else is love, so says the modern man of science, but a physiological phenomenon, common to the entire animalworld, from the lowest species up to its highest evolution: man? As an empty stomach produces¹⁾ hunger, so need of sexual relation accounts for love. The sexual problem is at the basis of all love. Through it only love can be explained and its origin and ultimate end found. This is the conception of love as expounded by modern science. At the same time it is the conception, which experience and common sense teach us to be true, especially when in mature age we reflect the course of life. "Der gesunde Spiessbürger, der seine Gehirncentra noch in erfreulicher Ordnung beisammen hat, unterscheidet schliesslich mit sicherem Gefühl die "Liebe wie sie im Leben vorkommt" von der Liebe "in Büchern und Theaterstücken", und der junge Mann oder das junge Mädchen,

1. Compare Bölsche, Naturwissenschaftliche Grundlagen der Poesie, pp.57-8.

die sich schon in unreifen Jahren durch das beständige Hören und Lesen in letztere zuerst hineinhimmeln, sehen sich durchweg bei späterm, reifem Eintritt in das wirkliche Leben genöthigt, jenes erste Bild zwagsweise wieder aus dem Gehirn herauszuschaffen-- ein Process, der in nur zu vielen Fällen gar nicht mehr gelingt-- so wenig, wie ein Kind, das man an Morphium gewöhnt hat, später noch normal einschlafen kann. Wer nicht blind ist, muss einsehen, dass wir hier dem vollkommenen Bankerotte der erotischen Poesie entgegensteuern... .." ¹⁾

The scientist, who considers love as a mere physiological phenomenon is after all only expounding a truth, of which experience convinced the man of common sense long ago. The difference is that the scientist enters more systematically and deeper into the problem.

This attitude of the scientist toward love has had a tremendous influence on modern literature. The realist makes scientific pretentions, and as a result, his treatment of love is scientific on the whole. He does away with the old idealistic, metaphysical, divine love; in its stead he represents the physiological, scientific love.

This emphasis on the physiological side of love has led to the representation of sex~~e~~ / ~~o~~ in all its bareness in drama and novel. The picturing of sexual life itself has given rise to the voluminous "littérature brutale". Prostitution and adultery are other important phases of the sexual problem, that have furnished ample material to the modern realist. I shall try to point out in each of the realistic novelists and dramatists the extent of their realistic treatment of love.

1. Bölsche, l.a. p.62 and foll.

With Stendhal the realistic treatment of love in the modern novel commences. His work "De l'Amour" might be called a protest against the idealized conception of love. He gives love its physiological basis, though at the same time he does not neglect other factors, such as imagination, intellect, etc.

"Aimer, he says, c'est avoir du plaisir à voir, toucher, sentir¹⁾ par tous les sens." A man of the world, a freethinker, having no regard for the common standards of morality, he was through his various experiences in life a competent judge on the matter of women and love. His "Journal" gives us somewhat an insight in his "goût inné" for the fairer sex.²⁾ The ideas on love, as found in "De l'Amour" are the outgrowth of his ~~ex~~ Don Juan-experiences. He naturally recognizes the physical pleasure as the far most important element in love. He even compares³⁾ love among human beings with that among animals in the woods.

In Stendhal's novels this emphasis on the physiological basis of love is sought in vain. Practically all of his characters are psychological, intellectual, thinking human beings, and not men and women of flesh and bone. Take (e.g.) as one example out of many the character of Julien in Rouge et Noir.⁴⁾ Julien's love affairs, which interest us most for the present, are the result of calculation, of ambition, of a desire to satisfy his vague Napoleonic pride. At night, when he has returned to his room, after having been holding in the dark the hand of Madame de Rénal, his first thought is the Mémorial de Sainte-Hélène. "En rentrant dans sa chambre, il

1. Stendhal, De l'Amour, p.4.

2. Compare A.Chuquet, Stendhal-Beyle, pp. 353 & foll.

3. Stendhal, De l'Amour, pp.5-6.

4. See on the characters of Stendhal Zola's Romanciers Naturalistes, especially pages 83-107.

ne songea qu'à un bonheur, celui de reprendre son livre favori; à vingt ans, l'idée du monde et de l'effet à y produire l'emporte sur tout. Bientôt cependant il posa le livre. A force de songer aux victoires de Napoléon, il avait vu quelque chose de nouveau dans la sienne... .. Oui, j'ai gagné une bataille, se dit-il; il faut en profiter; il faut écraser l'orgueil de ce fier gentilhomme pendant qu'il est en retraite. C'est là Napoléon tout pur." ¹⁾

Certainly a remarkable love, that love of Julien for Madame de Rênal. A love not based on passion, but on a Napoleonic ambition of defeating the husband of the woman, he is supposed to love.

At the same time the sexual element is not entirely lacking. Adultery and illegitimate relation are carried out to their fullest extent.

All in all we are justified in saying that Stendhal marks the transition from the ^{classic-}romantic conception of love to the realistic treatment of that problem.

With Balzac a consistent realistic, scientific conception of love enters into literature.

His "Physiologie du mariage" is of special interest to us, as it contains his ideas on marriage, love and adultery. The title speaks for itself. Balzac is thoroughly convinced of the importance of the sexual problem in love. The book is a sort of satire on the Rabelais-order. It is noteworthy on account of its entire lack of idealization of women. In giving a definition of the fairer sex, he says among other things, the following: "Elle ne se plaît pendant la nuit que sur le duvet
1. Stendhal, Le Rouge et le Noir, pp.66-67.

le plus doux; pendant le jour que sur les divans de crin; aussi la position horizontale est-elle celle qu'elle prend le plus volontiers."¹⁾

He lays emphasis on sex in marriage. "Physiquement, un homme est plus longtemps homme que la femme n'est femme."²⁾
"La courtisane est une institution, si elle est un besoin."³⁾
"Ne commencez jamais le mariage par un viol."⁴⁾ His work is full of statements of the sort showing his profound study of physical love. Moreover, chapters, like Hygiène du mariage, Théorie du Lit (subdivided in Les deux lits jumeaux, Des chambres séparées, and D'un seul et même lit), shed sufficient light on his realistic conception of love.

In his novels this physiological study of love is very much in evidence. Take for instance the description of the awakening of sex in Ursule Mirouet. Ursule gives a naïf account of her own sensations. "Je me suis aperçue que ce cou si frais, ce visage et ces beaux cheveux noirs étaient bien différents des vôtres, quand je vous regardais vous faisant la barbe. Il m'a monté, je ne sais d'où, comme une vapeur par vagues au coeur, dans le gosier, à la tête, et si violemment que je me suis assise. Je ne pouvais me tenir debout, je tremblais....."⁵⁾
Je me suis cachée, aussi honteuse qu'heureuse" etc.

This is a clear attempt at describing the physiological phenomena in the awakening of love or sex in Ursule Mirouet.

1. Balzac, Oeuvres Complètes, vol 17, p. 256.
2. Balzac, l.a. vol, 17, p. 270.
3. Balzac, l.a. vol. 17, p. 281.
4. Balzac, l.a. vol. 17, p. 289.
5. Balzac, l.a. vol. 5, p. 87 and foll.

As another example of study of sexual life I might mention Balsac's characterization of baron Hulot. Baron Hulot's predominant characteristic Balsac sets forth in a few lines. "Tant que le baron Hulot d'Ervy fut bel homme, les amourettes n'eurent aucune influence sur sa fortune; mais à cinquante ans, il fallut compter sur les grâces. A cet âge, l'amour, chez les vieux hommes, se change en vice; il s'y mêle des vanités insensées..."¹⁾ The study of this "vice", of this sex in the old baron Hulot is to a great extent the subject-matter of Balsac's *Cousine Bette*.

Considering Balsac's ideas on love, there is nothing surprising in the fact, that the courtesane plays an important role in his works. Prostitution, that domain of sex par excellence, could not be passed by unnoticed. Esther, Josépha, Valérie Marneffe, Flore Brazier, mark the beginning of the realistic study of the courtesane in literature.

Concluding, we may say that Balsac's attitude toward love is that of a scientist. He emphasizes the physiological side of the problem. Sex is the basis of his studies on that subject.

Much the same treatment of love is found in that epoch-making work of Gustave Flaubert: *Madame Bovary*. This work was the result of several of the best years of Flaubert's life. In giving a scientifically accurate representation of the human animal it finds no equal. For what else are *Madame Bovary*, *Rodolphe*, and *Léon*, but so many animals whose sexual instincts furnish the material for the novel? Sex (e.g. is the basis

1. Balsac, *Oeuvres Complètes*, vol. 10, p.26.

of Rodolphe's love for Madame Bovary. When he sees Emma for the first¹⁾ time, his sexual instinct is aroused. "Madame Bovary prit la cuvette. Pour la mettre sur la table, dans le mouvement qu'elle fit en s'inclinant, sa robe.....s'évasa autour d'elle sur les carreaux de la salle; et comme Emma, baissée, chancelait un peu, en écartant les bras, le gonflement de l'étoffe se crevait de place en place, selon les inflexions de son corsage."¹⁾ When Rodolphe comes home, he thinks the matter over. "Il revoyait Emma dans la salle, habillée comme il l'avait vue,²⁾ et il la déshabillait.--Oh, je l'aurai, s'écria-t-il....."

And later on, when they go out riding, the same emphasis is laid on the sexual instinct. "Mais sa robe trop longue l'embarrassait, bien qu'elle la portât relevée par la queue; et Rodolphe, marchait derrière elle, contemplait entre ce drap noir et la bottine noire la délicatesse de son bas blanc, qui lui semblait quelque chose de sa nudité..."³⁾

In Guy de Maupassant the study of physical love is very much in evidence. *Une Vie* and *Bel Ami* might justly be regarded as studies of sexual brutality.⁴⁾

Une vie is the story of the suffering life of an excellent woman, ruined by a man's coarse sensuality. For Julien a woman is nothing but an object of satisfaction of his sexual instincts. With a cynical cold-bloodedness he enters Jeanne's room the night after the wedding. When Jeanne hesitates, Julien's suggestion is: "Pourquoi plus tard puisque nous finirons toujours par là?"⁵⁾

1. Flaubert, *Oeuvres Complètes*, vol. 1, p. 175.
2. Flaubert, l.a.p. 178.
3. Flaubert, l.a. p. 217.
4. Compare Tolstoi, *Works*, vol.10, p.483.
5. Guy de Maupassant, *Une Vie*, p. 76-83.

In *Bel Ami* it is by means of sensual brutality that the hero shapes his career and attains prosperity and success in society. All of Duroy's love adventures are based on brutal sex. When for the first time he meets Mme Forestier in the morning in her cabinet de travail, the author gives us the following details: "quand il sentait près de lui Mme Forestier, avec son sourire immobile et gracieux qui attirait et arrêta¹ en même temps, qui semblait dire: "Vous me plaisez" et aussi "Prenez garde", dont on ne comprenait jamais le sens véritable, il éprouvait surtout le désir de se coucher à ses pieds, ou de baiser la fine dentelle de son corsage et d'aspirer lentement l'air chaud et parfumé qui devait sortir de là, glissant entre les seins. Auprès de Mme de Marel, il sentait en lui un désir plus brutal, plus précis, un désir qui frémissait dans ses mains devant les contours soulevés de la soie légère."

The same emphasis on the sexual element we find in the characterization of Paul in *Mont-Oriol*. Taking advantage of the first opportunity he meets Christiane alone, he lets his animal-instincts get the better of him. "Il lui avait saisi les mains et lui baisait le bout des ongles en balbutiant "-Christiane, Christiane..Prenez-moi..Tuez-moi...je vous aime...Christiane." Elle le sentait trembler, frissonner à ses pieds. Il lui baisait les genoux maintenant, avec des sanglots profonds dans la poitrine. Elle eut peur qu'il ne devint fou et se leva pour se sauver. Mais il s'était dressé plus vite qu'elle et l'avait saisie dans ses bras en se jetant sur sa bouche...."²

1. Guy de Maupassant, *Bel Ami*, p.89.

2. Guy de Maupassant, *Mont-Oriol*, p. 142.

In the works of Emile Zola the treatment of love is naturally on the main physiological. On several occasions the accepted leader of modern naturalism has tried to impress us with the fact that the physiological man should be studied. "Etudiez l'homme tel qu'il est, non plus le pantin métaphysique, mais l'homme physiologique, déterminé par le milieu, agissant sous le jeu de tous ses organes...."¹⁾

Consequently in the treatment of love the physiological side of the problem is strongly emphasized. A number of intensely interesting studies along these lines have been made by Zola.

In his *Faute de l'Abbé Mouret* he makes a striking contrast between nature and society, civilized as it is under influence of Christianity. He brings the two extremities in contact with each other: Serge Mouret, the faithful priest and Albine, the child of nature. Serge Mouret forgets for a short time his vows and his faith, and with Albine lives the life of nature. And in an idealized natural way the "faute" is committed. "Et que je t'aime:", dit Serge, en l'attirant à lui. - Ils restèrent l'un à l'autre, dans leurs bras. Ils ne se baissaient point, ils s'étaient pris par la taille, mettant la joue contre la joue, unis, muets, charmés de n'être plus qu'un. Autour d'eux, les rosiers fleurissaient. C'étaient une floraison folle, amoureuse, pleine de rires rouges, de rires roses, de rires blancs. Les fleurs vivantes s'ouvraient comme des nudités ¹⁾" and a long description of surrounding nature follows. Then Albine is described as being a part of

1. See Guyau, *L'art au point de vue sociologique*, p.90.

part of this nature. "Je t'aime, je t'aime, répétait Serge à voix basse. Et Albine était une grande rose, une des roses pâles, ouvertes du matin. Elle avait les pieds blancs, les genoux et les bras roses, la nuque blonde, la gorge admirablement veinée, d'une moiteur exquise. Elle sentait bon, elle tendait des lèvres qui offraient dans une coupe de corail leur parfum faible encore, Et Serge la respirait....."¹⁾

This idealization of physical love is one of the gems of modern literature. In its kind it nowhere finds its equal.

Later ,after the fatal break has come, we find Serge and Albine in the quiet village chapel. And here is where the priest points out to her the abyss between him and her, between the Church and Nature. "Tu avais raison, c'est la mort qui est ici, c'est la mort que je veux, la mort qui délivre, qui sauve de toutes les pourritures-----Entends-tu? Je nie la vie, je la refuse, je crache sur elle. Tes fleurs puent, ton soleil aveugle, ton herbe donne la lèpre à qui s'y couche, ton jardin est un charnier où se décomposent les cadavres des choses. La terre sue l'abomination.....²⁾
C'est la guerre entre nous, séculaire, implacable.."

Such is the poetic realistic treatment of love in the Faute de Abbé Mouret. Realistic in as far as it emphasizes the physiological side of the problem. Poetic in as far as it is symbolic , idealizes life, and goes beyond truth to nature.

Zola's genius has studied the sex in mankind in a great variety of forms. In Nana it is the sexual brutality of

1. Zola, La faute de L'Abbé Mouret, pp.173-175.
2. Zola, l.a. pp. 354-5.

prostitution that is pictured with an intense realism.¹⁾

In *La Bête Humaine* it is Jacques Lantier, who in the heat of passion is seized with an overpowering instinct of murder.²⁾

In *La Joie de Vivre* the normal development of sex in a healthy girl is sketched.³⁾

In every work of Zola the sexual element plays an important role. It is in fact by far the predominant element.

As a last example of physiological treatment of love in the modern realistic novel, I wish to mention ~~the~~ *Germinie Lacerteux*, by the brothers de Goncourt. The case of *Germinie Lacerteux* is so abnormal, and the treatment so scientific, that the work might justly be classified under pathology. As an example of the ~~the~~ scientific spirit of the work, I select at random a few lines. "Cet amour heureux et non satisfait produisit dans l'être physique de Germinie un singulier phénomène physiologique. On aurait dit que la passion qui circulait en elle renouvelait et transformait son tempérament lymphatique. Il ne lui semblait plus puiser la vie comme autrefois, goutte à goutte, à une source avare: une force généreuse et pleine lui coulait dans les veines; le feu d'un sang riche lui coulait dans le corps."⁴⁾

This is doubtless the strongest example of realistic, i.e. scientific, physiological treatment of love in the modern French novel.

1. See Dr. Pascal (Leo Berg), *Das sexuelle Problem in der modernen Litteratur*, pp34-36. Also Dr. Siegmar Schulze, *Der Zeitgeist der modernen Litteratur*, p.19-21
2. Zola, *La Bête Humaine*, pp55-56.
3. Among typical passages I should select Zola's *Joie de Vivre*, pp 89&foll., pp.122-3, etc.
4. De Goncourt, *Germinie Lacerteux*, p.71.

We now arrive at the consideration of the treatment of love in the modern realistic French drama.

Dumas Fils is naturally the first dramatist we shall have to take up. Dumas' ideas on love are found scattered ^{through} ~~over~~ his Préface's and his plays. In "Une visite de nocés" he puts in the mouth of De Cygneroi a quasi-scientific definition of illicit love. The definition is too long to ^{allow} ~~deserve~~ quotation. He submits illicit love to ~~what~~ ^{1) note 1} he calls an "analyse physiologico-philosophico-chimique". In the Preface to the play he goes a little further into the subject and quotes even the definition of love as given in Littré's Dictionnaire de médecine et de physiologie. ^{2) note 2}

In the Preface to the Ami des Femmes Dumas makes another statement, showing his high scientific ambition in the study of sexual problems. There he says: "Je fais de la femme mon étude incessante, et je compte laisser des documents nouveaux et très intéressants sur cette branche de l'histoire naturelle." ³⁾

At the same time, while admitting the physiological basis of love, Dumas ^{seems} is a firm believer in idealized love. The last two pages of the above mentioned Preface to the Visite des Noces prove this distinctly. After a long tirade on the eternal love between Philemon and Baucis, Orpheus and Eurydice, Romeo and Juliet, Paul and Virginie, he says: "Tel est le caractère distinctif de l'amour: l'unité, l'éternité, et des lors, mais à cette condition seule, il peut exister dans toutes les situations, malgré tous les obstacles. Cet

1. Dumas Fils, Oeuvres Complètes, vol. 5, pp. 32-33.

2. Dumas Fils, l.a. vol. 5, p. 6.

3. Dumas Fils, l.a. vol. ; see also G. Larroumet, Etudes de critique dramatique, vol. 1, pp. 326-7.

amour-là donne l'éternité à ceux qui l'éprouvent; il donne l'immortalité à ceux qui le chantent. Gloire à ceux qui le chantent et l'éprouvent à la fois." ¹⁾ The question arises to what extent we have to take the author of the *Dame aux Camélias* seriously, when he writes phrases like the above in order to defend the morality of his *Une Visite de Noces*.

This much is certain. Idealized love finds very little place in his works. The *Dame aux Camélias* is an exception. ^{with 3}

On the other hand, in practically every one of Dumas' dramas a very strong emphasis is laid on sex in man and woman.

^{fiction} Practically every one of his dramas turns on adultery or illegitimacy.

We now come to the question, how Dumas treats physical love on the stage. It occurs to us immediately, that two ways are open to the dramatist to represent the physiological side of love on the stage. Either through the acting of the characters on the stage, or by bringing such matters out in the conversation between the characters, by having one of the characters tell the story.

The former way seems at first sight impossible. It would amount to bestiality on the stage. Dumas himself gives a mild example of the impossibility of this sort of realism on the stage in the Preface to "*L'Etrangère*". In this Preface, where he discusses the question of naturalism on the stage in general, he says, among other things: "...ne lit-on pas tous les jours, dans des romans, des phrases comme celle-ci:

A ce mot, le jeune homme comprit qu'il était aimé; il prit la tête de Julie(ou de Christine, ou de Gabrielle; le nom ne fait rien à l'affaire); il prit la tête de Julie dans ses deux mains.

et il appuya longuement ses levres frémissantes sur les lèvres de la jeune fille, qui tomba dans ses bras et se sentit défaillir.

Rien de plus courant, rien de plus banal qu'une pareille phrase. Eh bien, représentez-vous un jeune premier appuyant longuement ses lèvres frémissantes sur les lèvres d'une ingénue qui, en tombant dans ses bras, devra exprimer la défaillance, et figurez-vous ce qui se passera dans la salle.¹⁾

This way of representing physical love on the stage is impossible. Convention and morality forbid such treatment.

The ^{other} latter way, ^{ambiguous} mentioned above, is that manner of treatment, which corresponds closely to the treatment in the novel of the problem. However, the treatment on the stage is necessarily less realistic. "Il y a", says Dumas in his Preface to the *Etrangère*, "des choses qu'on dit quand on est deux et qu'on ne dit pas quand on est trois. Or, au théâtre, on est toujours trois."²⁾ Consequently the treatment of the physiological side of love is reduced to allusions and suggestions, made by the characters. Such is the treatment, as found in Dumas Fils.

I quote one example out of a ~~mass~~ great number. I take the *Une Visite de Noces*. This play is based on the fact that de Cygneroi before his marriage had known Fernande too intimately. These facts are brought out in the third scene, in a conversation between de Cygneroi and Lebonnard. First Lebonnard gets de dC. to admit, that he was a real "amant" of Fernande. The only other details given are: "Sais-tu combien de fois, madame de

1. Dumas Fils, *Théâtre Complet*, vol. 6, p.177.

2. Compare J.J.Weiss, *Le théâtre et les mœurs*, p.24.

Morancé et moi, nous nous sommes trouvés seuls, ce qui s'appelle seuls ? Je ne t'ai jamais parlé de cela parce que tu te serais moqué de moi. C'est à ne pas croire et tu vas trop rire. En trois ans, deux fois, une fois à Lyon, une fois au Havre; car il fallait voyager pour en arriver là, se rencontrer dans un hôtel où l'on n'avait pas l'air de se connaître devant les autres voyageurs, et saisir la première occasion....." ¹⁾

It is evident, how a realistic novelist would have elaborated on material like this. With the dramatist Dumas, however, nothing but a suggestion, worded rather carefully.

At the same time we have to recognize the fact that bold passages are not entirely absent in Dumas' works. But he always limits himself to words like "aimer" with a strong meaning, (Vis. de Noces, sc.3), or "le grand livre de la nature" (Femme de Claude, Acte 2, sc.1), or at the utmost he ^{puts} ~~lays~~ in the mouth of Césarine a sentence like this: "Toutes vos chastetés, tous vos enthousiasmes, toutes vos énergies, tout ce que vous conteniez d'amour et de foi, vous l'avez versé dans ce sein." ²⁾

In Augier we find much the same treatment of love, as in Dumas Fils. ^{note 4.} The amount of attention, given to sexual problems, is considerably less. In only about half of Augier's plays reference to physical love is found.

The treatment of sexual problems, seems to have been entirely suggested by Dumas. The "Mariage d'Olympe", Augier's first play on that order was written as a response to the idealized "Dame aux Camélias". The relation between the Fils Naturel and the Fourchambault is evident. Dumas is in every instance the initiator.

1. Dumas Fils, Théâtre Complet, vol.5, p.34.
2. Dumas Fils, l.a.vol.5, p.293.

The treatment of physical love, is as I stat^ed above, much the same as in Dumas. When Augier approaches the subject of the *Lionnes Pauvres*, he is confronted with the same difficulty of representing the sexual element on the stage. And he solves the difficulty the same way, as Dumas does in the Preface to the *Etrangère*. "La peinture de la dépravation graduelle de *Séraphine* nous a paru aussi dangereuse que tentante. Nous avons craint que le public ne se fâchât tout rouge à la transition de l'adultère simple à l'adultère payé. Cette peinture ne présentant d'ailleurs qu'un intérêt psychologique, il nous a semblé que ce côté de notre sujet pouvait être traité suffisamment en récit."¹⁾

As a result we find Bordognon explain to us the case of *Séraphine*, by means of a few very carefully worded statements concerning the *lionne pauvres* in general. "La lionne pauvre commence où la fortune du mari cesse d'être en rapport avec l'étalage de la femme, etc."²⁾ It is left to the audience to draw its own inferences. The same way in the fourth act, where Bordognon proposes a liaison with *Séraphine*.

The boldest passage, Augier ever wrote for the stage, is doubtless found in *Paul Forestier*, where *Adolphe* gives an account of his experiences with *Léa*. The fact, that the play is in verse, mitigates the realistic effect.

"Nous étions cinq ou six dans son boudoir;
Elle avait dans son air je ne sais quoi d'étrange,
De fauve, si ce mot peut se dire d'un ange;
La voix rauque et stridente, et les yeux éclatants,
Pâle, avec des éclairs de rougeur par instants,
Févreuse, sarcastique, emportée, éloquente,
Elle était à la fois hautaine et provocante

1. Augier, *Théâtre Complet*, vol.4, p.10.
2. Augier, *l.a.*, vol.4, p.45.

J'étais à ses genoux, "Silence" me dit-elle,
Et puis, au dernier coup de l'heure solennelle
Murmurant quelques mots que je n'entendis pas,
Voilà qu'elle se laisse aller entre mes bras.
Alors.... 1)

This passage approaches the realistic treatment as found in the novel, very closely.

Sardou did not add anything new to the treatment of love on the stage. He was plainly influenced by Dumas and Augier. He treats about the same subjects as they treat. More than half of his plays deal with adultery or illicit love.

After the Franco-German war the governmental censure ceased. At the same time the naturalistic-realistic movement in the novel was reaching its height. All influences combined together caused a bolder representation of physical love on the stage. As we have seen, Dumas and Augier limited themselves to bringing the physiological facts in sexual relations before the audience "en récit", by means of narration. From now on however, physical love is not unfrequently represented through the acting of the characters on the stage. Of course, certain limits are observed. But in a ^mumber of instances the audacity is carried very far.

As a mild example, I take Daudet's Sapho, a dramatization of the novel by that name. The general atmosphere of illicit love is already in striking contrast with the general timid tone of Dumas' dramas. The frequency of "Baisers" and "ils s'embrassent" is noteworthy. The first act is especially bold. Fanny in Gaussin's apartment, trying to become his maîtresse. The entire first act is nothing but a suggestion of physical love. When Fanny plays the piano and sings a song

a novel
the

in provençal, Gaussin is standing behind her, bent over Fanny.

"Tu sais donc le provençal ? --Fanny: Ah, ce n'est pas difficile; je t'aime tant..(Ils s'embrassent. Fanny tressaille sous ce baiser, puis se lève et s'arrachant brusquement de l'étreinte)
1)
Adieu.. ."

The modern French drama is full of episodes of this nature. It seems to have become a convention to bring physical love in some form or other before the footlights. The public has been educated up to it. And the success of a play seems to a great extent to depend on it. I select a couple of examples out of the mass of material at hand.

In Donnay's well known play "Paraître", a play turning on adultery, the lovers Jean and Christiane have a little scene together, where among other things Jean says the following: "C'est comme une force qui m'y pousse et j'éprouve une sorte de volupté douloureuse à revoir cette maison que j'ai fait arranger pour vous avec tant de joie et de ferveur, à revoir cette chambre où vous vous êtes donnée....(Geste de Christiane). Oui, où tu t'est donnée pendant quinze jours et où tu n'est jamais revenue. Mais quinze jours passionnés et qui m'ont trop laissé le souvenir et le désir de ton corps, de ta chair, de tes lèvres, de ton odeur; j'en suis obsédé, lanciné."
2)

One of the strongest examples of representation of physical love on the stage is doubtless the second act of Bernstein's *Le Voleur*. Here we find ourselves introduced into the bed-room of Marie-Louise and Richard. Among the stage suggestions we find: "La pièce est éclairée doucement, à travers de petits abat-jours de couleurs. On aperçoit sur le

1. Daudet, *Oeuvres Complètes*, Théâtre, 3, p.214.

2. Illustration Théâtrale, 1906, Donnay, *Paraître*, p.34.

lit la chemise en dentelle de Marie-Louise, le pyjame de Richard."
The entire act is a picture of physical love, carried as far
as it possibly can be carried on the stage. I quote one of
the strongest passages: "Si tu m'ordonnes de mourir, je me tuerai,
Je suis ta servante. Exige. Humilie-moi. Abuse de mon corps.
(Richard lui met sur les lèvres une main qu'elle écarte), Laisse.
Laisse. C'est si bon ces mots-là C'est si bon, si voluptueux
d'être asservie à ce point. J'en jouis. Mon amour, j'ai envie
de toi. Prends-moi Ricky, prends-moi, tout habillée, comme
l'autre jour. Viens.

Richard, penché sur elle: Gueuse. Gueuse. Ma petite maîtresse." ¹⁾

Resumé of this chapter.

Natural science and experience teach us the physiolo-
gical basis of love. ~~The modern drama and novel being a result~~
~~of the influence of the natural sciences, the treatment of love~~
This scientific emphasis on the physical side of love seems to
have been ^{mainly} ~~somewhat~~ responsible for the realistic treatment of
that problem.

With Stendhal's "De l'Amour" and Balzac's "Physiologie
du Mariage", the treatment of sex in the modern novel begins.
Balzac's novels show only a very moderate amount of physical
love, if we compare him at least with Flaubert's Madame Bovary.
In the realistic novels of de Maupassant, Zola, de Goncourt, etc.
all scruples of any kind disappear; the physiological side of
love is strongly emphasized.

1. Illustration Théâtrale, 1906-7, Bernstein, Le Voleur, p.24.

In the drama, we found that with Dumas Fils and Augier physical love begins to appear somewhat timidly. These authors treat it "en récit", wording their sentences rather carefully. With the rise of the naturalistic school, representation of physical love becomes bolder, with the result, that in modern times the physiological phenomena of love are frequently represented through the acting of the characters; while in case of a treatment "en récit", no details are spared.

Comparing the treatment of love in the modern realistic novel and drama, we find the same development in those two genres of literature. Beginning about the middle of the century with a somewhat timid representation of physical love, the drama and novel arrive at the end of the century at laying a most audacious emphasis on the physiological phenomena.

THE THEORIES OF MILIEU AND HEREDITY.

The theory of milieu is in the popular acceptation of the term the scientific theory, that variations in plant and animal life are due mainly to the pressures of the environment (Milieu), in which those organisms live. The theory is scarcely one hundred years old. Darwin, in his Introduction to the Origin of Species, traces its history. "Until recently the great majority of naturalists believed that species were immutable productions, and had been separately created. This view has been ably maintained by many authors. Some few naturalists, on the other hand, have believed that species undergo modification, and that the existing forms of life are the descendants by true generation of pre-existing forms." ¹⁾ After having mentioned Buffon, he then deals with Lamarck. Lamarck "first did the eminent service of arousing attention to the probability of all changes in the organic, as well as in the inorganic world, being the result of law, and not of miraculous interposition..... With respect to the means of modification, he attributed something to the direct action of the physical conditions of life, something to the crossing of already existing forms, and much to the use and disuse, that is to the effects of habit." ²⁾ He then takes up Geoffroy de Saint-Hilaire, who elaborated further on the theory, and who relied chiefly on the conditions of life, on the "monde ambiant" as causes of changes. Darwin goes on by taking up the other famous scientists of the first half of the nineteenth century, who developed this theory of milieu in embryo. Finally, in his own work, he arrives at the doctrine of ^u evolution, which bases all variation in organic life

1. Darwin, Origin of Species, Ed. New-York, 1875, p. XIII.

2. Darwin, Ibid., p. XIV.

on a complex of causes, among which milieu finds a place of honor.

This theory of milieu, applied to the human species, has revolutionized the study of man.

In the sixteenth and seventeenth centuries man was studied as an abstraction. The thinking, psychological side stood in the foreground. The literature of the time is in agreement with this rationalistic conception of man. It studies exclusively thinking human beings coming in contact with other thinking human beings.

Modern science considers man as part of the animal world. It studies him much the same way as all other organic beings. It applies to him the theory of milieu. It conceives him as a product of his environment. It tries to explain all variation among the human species, all characteristics, and even all actions on the part of the individual, as a result of milieu. "Die Lehre vom Milieu sagt, dass der Mensch lediglich Summe gewisser Faktoren ist, wie Eltern, Ort, Zeit, Freunde, Erziehung, Lektüre, Schule, überhaupt jeglichem Verkehrs; ferner von Luft, Klima, Kost, Kleidung, u.s.w. "¹⁾

~~It is apparent what a complexity of elements make up the milieu of each human being. I might mention the fact, that under the heading of theory of milieu we might bring the theory of heredity.~~²⁾

The theory of milieu has greatly influenced modern literature. The modern realist shows a decided attempt at explainingⁿⁱ life by means of the theory of milieu. In the first place he tries to explain the individual man as a product of his milieu. In the second place he tries to show, how on the other hand the individual man influences his milieu: society.

1. Schultze, Der Zeitgeist der modernen Litteratur, pp. 13-4
2. Schultze, 1. a. n. 14-15.

"L'homme n'est pas seul, il vit dans une société, dans un milieu social, et dès lors pour nous, romanciers, ce milieu social modifie sans cesse les phénomènes. Même notre grande étude est là, dans le travail réciproque de la société sur l'individu et de l'individu sur la société."¹⁾

The milieu, which shapes the destiny of each individual is, ~~as has been noted~~, very complex. The modern scientist considers a human being as an animal with an highly developed intellect, as a "bête pensante". Accordingly his milieu consists of two groups of elements. In the first place of the milieu common to every animal, the physical milieu, consisting of elements like climate, country, air, food, race, hereditary influences, clothing, etc. And here one of the essential differences between the realistic and classical studies of man is found.

"L'homme n'est plus pour eux (The modern novelists) une abstraction intellectuelle, tel qu'on le considèrait au dix-septième siècle; il est une bête pensante, qui fait partie de la grande nature et qui est soumise aux multiples influences du sol où elle a poussé et où elle vit. C'est pourquoi un climat, un pays, un horizon, une chambre, ont souvent une importance décisive."²⁾

The second group of elements, ^{which make up a h.m.} (a human milieu consists of,) ^{change} are those elements, which influence him as a thinking being. Such elements are: other thinking beings, parents, education, etc. It was this group of elements, classicism made use of to some extent in its analysis of life. Classicism brings one thinking human being in contact with a milieu of other thinking beings. Any of Molière's plays will serve as an example.

1. Zola, Le roman expérimental, p. 19.

2. Zola, l.a. p.150.

The important contribution of science to literature by means of the theory of milieu is found in the introduction of a new element: the physical milieu. The elements, that constitute the physical milieu, are facts, that are entirely independant of the action of the characters. The exposition of the physical milieu is nothing more ~~but~~^{than} a short scientific treatise on the part of the author, explaining one or more characters. It is mere description. For the realist description is: "un état du milieu qui détermine et complète l'homme"¹⁾

As far as the exposition of the "social" milieu is concerned, it is evident that either description or action on the part of the characters may bring such facts out..

The scientific theory of milieu has influenced ~~the~~ modern literature ~~on~~ⁱⁿ the main in two ways. It is responsible for the immense amount of description and the importance given to the physical milieu. And it has influenced in many cases the general plan of the realistic novel, in as far ^{as} an author has frequently the definite aim of showing the variations a certain character undergoes in different milieus.

I shall try to trace the influence of the theory of milieu first in the novel, and then in the drama.

In Stendhal the first intimation of the theory of milieu is found. In his "Histoire de la peinture en Italie" we find traces to that effect. Chuquet, in his work on Stendhal, makes the following statement concerning this matter. "Mais ce qu'il y a de plus remarquable en cet ouvrage, c'est que Beyle, un des

1. Zola, Le roman expérimental, p.229.

premiers, encadre l'histoire des peintures dans celle de leur temps; il étudie le monde où ils ont vécu, il distingue dans leurs oeuvres l'empreinte de leur époque, il tâche de ne pas tomber dans le "vague", cruel défaut de tout ce qu'on écrit sur les arts.¹⁾ The first awakening of the scientific spirit is here apparent.

In the novels of Stendhal the theory of milieu seems almost entirely absent. He inherited from the Romanticists a taste for local color; and consequently a certain amount of description is found. Take for instance the first chapter of "Rouge et Noir," where he describes the town. But the description, as far as we find it, does not add much to the understanding of the characters. And we can point out many a place, where we would expect to find description and where there is none. Take for instance the passage where Julien is holding the hand of Madame de Rênal. The only suggestion concerning the milieu is, that it is dark. The phenomena, studied here, are of a mere psychological nature. That the physical milieu might have contributed to the downfall of Madame de Rênal, did not occur to Stendhal's mind. Zola says justly: "Donnez l'épisode à un écrivain pour qui les milieux existent, et dans la défaite de cette femme, il fera entrer la nuit, avec ses odeurs, avec ses voix, avec ses voluptés molles. Et cet écrivain sera dans la vérité, son tableau sera plus complet."²⁾

With Balzac the theory of milieu begins to play a very important role. In his Préface de la Comédie Humaine he

1. A.Chuquet, Stendhal-Beyle, p.256.

2. Zola, Les romanciers naturalistes, p.90.

gives us a clear insight in^{to} his views on the matter. After having quoted Geoffroy de Saint-Hilaire as his authority, he says: "...je vis que sous ce rapport, la société ressemblait à la nature. La société ne fait-elle pas de l'homme, suivant les milieux où son action se déploie, autant d'hommes différents qu'il y a de variétés en zoologie ? Les différences entre un soldat, un ouvrier, un administrateur, un avocat, un oisif, un savant, un homme d'Etat, un commerçant, un marin, un poète, sont quoique plus difficiles¹⁾ à saisir, aussi considérables que celles qui distinguent le loup, le lion, l'âne, le corbeau, le requin, le veau marin, etc. " This is clearly the application of the scientific theory of milieu to the study of human society.

In Balzac's novels a good deal of description is found. Practically every novel starts out with a description of the physical and social milieu, in which the characters have to move. Take for instance the first chapter of Père Goriot. Here Balzac gives a minute description of the quartier, in which the "maison Vauquer" is situated. This description explains to us to some extent the gloomy atmosphere that hangs over the pension Vauquer. The following lines are particularly noteworthy. "La maison où s'exploite la pension bourgeoise appartient à Madame Vauquer. Elle est située dans le bas de la rue Neuve-Sainte-Geneviève, à l'endroit où le terrain s'abaisse vers la rue de l'Abalète par une pente si brusque et si rude que les chevaux la montent ou la descendant rarement. Cette circonstance est favorable au silence qui règne dans ces rues serrées entre le

1. Balzac, Oeuvres Complètes, vol.1, p.2.

dôme du Val-de-Grâce et le dôme du Panthéon, deux monuments qui changent les conditions de l'atmosphère en y jetant des tons jaunes, en y assombrissant tout par les teintes sévères que projettent leurs coupoles. Là les pavés sont secs, les ruisseaux n'ont ni boue ni eau, l'herbe croît le long des murs. L'homme le plus insouciant s'y attriste comme tous les passants, le bruit d'une voiture y devient un événement, les maisons y sont mornes, les murailles y sentent la prison...." ¹⁾ Such is the physical milieu of the boarders at the "maison Vauquer". The influence of this milieu on the characters is noticeable to any reader of the *Père Goriot*.

In *Eugénie Grandet* the same ⁿ minute description of the village of Saumur, the physical and social milieu of the Grandets, is found. ²⁾ And the importance of this milieu for a true understanding of the family Grandet, is evident.

One other example I might mention, which proves Balzac's belief in the theory of milieu. It is the passage, in *Eugénie Grandet*, where Balzac explains the change in attitude of Charles Grandet, why he lost his idealistic love for Eugénie. The change in Charles is entirely due to influences of milieu.

"A force de rouler à travers les hommes et les pays, d'en observer les coutumes contraires, ses idées se modifièrent, et il devint sceptique. Il n'eut plus de notions fixes sur le juste, en voyant taxer de crime dans un pays ce qui était vertu dans un autre. Au contact perpétuel des intérêts, son cœur se refroidit, se contracta, se dessécha...." ³⁾

1. Balzac, *Oeuvres Complètes*, vol.4, p.2.

2. Balzac, *Oeuvres Complètes*, vol.5, pp.219-222.

3. Balzac, *Oeuvres Complètes*, vol.5, p.374.

The theory of milieu is the basis of Flaubert's novels. Madame Bovary is the direct product of her milieu. All the elements, Flaubert sets forth as constituting Emma's milieu, are necessary for a true understanding of the development of her character. If we change one single element or leave it out, the situation changes entirely. "Supposez un instant qu'Emma Rouault ne fût pas née dans la ferme paternelle, que dès la première enfance elle n'eût pas connu la campagne, "le bêlement des troupeaux, les laitages et les charrues"; l'éducation de son couvent n'aurait pas fait naître au-dedans d'elle cette soif de l'aventure. Moins habituée aux aspects calmes, elle ne se serait pas tournée vers "les accidentés". Supposez encore qu'elle n'eût pas rencontré ce lourdaud de Bovary "qui portait un couteau dans sa poche, comme un paysan",....."¹⁾ The great artistic value of Madame Bovary lies in the fact, that Flaubert shows the heroine as a logical result of her milieu.

With regard to Salammbô, Flaubert liked to flatter himself with the idea, that every bit of description answered its purpose, i.e. it explained a certain character.²⁾

Examples of description are found on practically every page of Flaubert's works. I shall mention two short instances. In the first chapter of the Education Sentimentale we find Frédéric on the steamer, falling in love with Madame Arnoux. The natural scenery along the shores is described at length by Flaubert, and its effect on Frédéric's sphere of thoughts noted. For instance: "Une plaine s'étendait à droite; à gauche un herbage allait doucement rejoindre une colline où l'on apercevait des vignobles, des noyers, un moulin dans la verdure, et des

1. Brunetière, Le roman naturaliste, p.178-190.

2. Brunetière, l.a.p.178.

petits chemins au delà, formant des zig-zags sur la roche blanche qui touchait au bord du ciel. Quel bonheur de monter côté à côté le bras autour de sa taille, pendant que sa robe balayerait les feuilles jaunies, en écoutant sa voix, sous le rayonnement de ses yeux. Le bateau pouvait s'arrêter, ils n'avaient qu'à descendre; et cette chose bien simple n'était pas plus difficile que de remuer le soleil." ^{1) Two pages further on} (A couple of pages) further) Flaubert goes on with this analysis with this frame of mind of Frédéric, and time and time again he denotes the influence of the physical milieu. "Arnoux l'avait appelée "Marie". Il cria très haut: "Marie". Sa voix se perdit dans l'air. Un large couleur de pourpre enflammait le ciel à l'occident. De grosses meules de blé, qui se levaient au milieu des chaumes, projetaient des ombres géantes. Un chien se mit à aboyer dans une ferme, au loin. Il frissonna, pris d'une inquiétude sans cause." ²⁾

It would seem rather unnecessary to attempt to treat exhaustively the vast amount of description, found in the modern French novel. This much is certain and worthy of our attention: the modern realist aims at representing man in his physical and social surroundings, ^{he} it tries to explain man as far as possible as a product of his milieu. And this is the application of the scientific theory of milieu to literature. A few more illustrations, taken from de Goncourt, de Maupassant, Claudet and Zola follow.

In the works of the brothers de Goncourt the theory of milieu plays an important part. Zola, the most consistent realist of them all,

1. Flaubert, Education sentimentale, p.
2. Flaubert, l.a. p.

makes mention of this fact on more than one occasion. In his "Romanciers Naturalistes" e.g. he makes the following statement. "La rhétorique n'entre pour rien dans l'aventure. Les romanciers obéissent simplement à cette fatalité qui ne leur permet pas d'abstenir un personnage des objets qui l'environnent; ils le voient dans son milieu, dans l'air où il trempe, avec ses vêtements, le rire de son visage le coup de soleil qui le frappe..... Certainement, pour reprendre ma comparaison de tantôt, si MM. de Goncourt constataient sèchement que leur héros se promène dans un jardin, ils craindraient d'être incomplets; leurs sensations sont trop multiples pour qu'ils acceptent cette pauvreté de rendu; et ils garderaient la contrariété de n'avoir pas tout dit, d'être restés en deçà de ce qu'ils ont éprouvés eux-mêmes à se promener dans un jardin, un soir, par un crépuscule tiède..."¹⁾

The brothers de Goncourt describe the physical and social milieu of their characters with great accuracy, because they believe the consideration of the milieu is necessary for a true understanding of these characters.

Very often the influence of the milieu on the characters is denoted in so many words. A striking example of this is the passage in "Sœur Philomène", where Philomène returns to the orphanage after her disappointing visit to Henry's apartments. "Le jour, gris depuis le matin, commençait à tomber; et ses lueurs froides blanchissaient aux rideaux de la fenêtre, jetaient des reflets éteints et sans dessin sur les murs peints à la colle couleur chocolat, sur les carreaux disjoints par les gros souliers des parents, sur les bois de chaise lisses, sur le fauteuil en paille de la sœur surveillante, sur la grande armoire en noyer où était serré le linge

que les personnes du dehors donnaient à hurler ou à marquer aux petites filles de la maison. Rien n'était changé dans le parloir..... Et dans ce parloir qu'elle regardait machinalement et dont elle percevait pour la première fois la sècheresse et la nudité glaciales elle se sentit tout à coup défaillir dans un sentiment d'abandon, dans une angoisse d'isolement, comme le premier jour où elle était entrée au couvent...¹⁾"

Other examples of remarkable description are the first chapter of "Soeur Philomène" or the first chapter of "Frères Zemganno".

In the first chapter of "Soeur Philomène" the pathetic picture is drawn of an hospital at night with all its horrors and suffering.

In the first chapter of "Les Frères Zemganno" the sun is setting over a beautiful landscape; and we are introduced to the campfire of the troupe of Tomasso Bescapé. "Tout le monde jouissait de la belle soirée stridente du chant des cigales, frissonnante du friselis de la feuillée parmi les cimes des hauts peupliers..."²⁾

And a little further on : "Tous, au milieu de la grande nature et de la calme nuit, revenaient instinctivement au travail du jour et aux occupations du métier."³⁾

The milieu and the characters are frequently intimately connected in De Maupassant's works. E.g. the first half a dozen pages of his "Fort comme la mort". Here we find a magnificent description of the studio of Olavier Bertin at the fall of the evening. "Le jour tombait dans le vaste atelier par la baie ouverte du plafond. C'était un grand carré de lumière éclatante et bleue, un trou clair sur un infini lointain d'azur, où passaient, rapides, des vols d'oiseaux," etc..⁴⁾

1. De Goncourt, Soeur Philomène, pp. 64-5.
2. De Goncourt, Les Frères Zemganno, p. 13.
3. De Goncourt, Les Frères Zemganno, p. 15.
4. De Maupassant, Fort comme la mort, p. 1-2.

And two pages further on the influence of this milieu on Olivier Bertin. "Donc, sous l'influence de la belle journée¹⁾ qu'il sentait épanouie en dehors, il cherchait un sujet poétique....."

I quote one more passage of De Maupassant, which has a tendency to show, that he believed in the theory of milieu. "S'ils s'étaient aimés dans une ville, leur passion, sans doute, aurait été différente, plus prudente, plus sensuelle, moins aérienne et moins romanesque. Mais là, dans ce pays vert dont l'horizon élargissait les élans de l'âme, seuls, sans rien pour distraire, pour atténuer leur instinct d'amour éveillé, ils s'étaient élancés soudains dans une tendresse éperdument poétique, faite d'extase et de folie. Le paysage autour d'eux, le vent tiède, les bois, l'odeur savoureuse de cette campagne leur jouaient tout le long des jours et des nuits la musique de leur amour; et cette musique les avait excités jusqu'à la démente²⁾,....."

Among the novels of Daudet, "Jack" contains perhaps the most careful studies of milieu. In the Preface to "Jack" the author tells us how he has attempted to lead his hero through three different milieus: the Gymnase Moronval, Indret and Paris. Each of these milieus he studied accurately. With his wife and son he spent a year at Indret; consequently he reproduces the milieus and the effect of these milieus on the hero Jack as faithfully as possible. I quote the description¹ of the physical milieu of the Gymnase Moronval. Pages 25-28 Of "Jack" are taken up with this description of the Gymnase Moronval, ending up as follows: " Le grand silence qui, du dehors, semblait rendre plus vastes les bâtiments et les jardins

1. De Maupassant, Fort comme la Mort, p.3.

2. De Maupassant, Mont-Oriol, p.174.

du Gymnase, fut traversé soudain par le vigoureux coup de cloche de Mlle Constant. Jack en eut froid au coeur, de ce coup de cloche; et dans le jardin, les moineaux groupés sur un seul arbre avec cet instinct de l'association qui leur vient en hiver quand la graine est rare, s'envolèrent tout effarés sur le revers du toit voisin..¹⁾

We arrive at the consideration of Zola, the most consistent realist of them all. The theory of milieu plays an extremely important part in Zola's works. In this respect a German critic is fully justified in making the following statement: "Das Interesse bei Zola's Romanen und besonders den Rougon-Macquarts concentriert sich hauptsächlich um zwei Brennpunkte, die Vererbung und das Milieu. Jene giebt seinen Figuren die Grundbedingungen, dieses die Richtung ihres Daseins..... Die Vererbungstheorie ist der wissenschaftliche Angelpunkt, um den sich die sämtlichen Romane drehen, in der Milieu-²⁾ liegt ihre kulturgeschichtliche Bedeutung."

The scientific theories of heredity and milieu are at the basis of Zola's works. I shall first take up the theory of milieu.

Zola is the outcome of a long development. The scientists of the middle of the 18th century restored man to his true milieu: nature. This emphasis of the scientists on nature we find soon reflected in the literature of the Romanticists, beginning with Rousseau. Rousseau's attitude toward nature is still a sentimental one. As the Romanticists are progressing, their attitude toward nature becomes a more intellectual one. Under the form of local color they introduce descriptions of milieus^t into literature. However, an attempt to explain their characters by means of their milieus is hardly traceable. They describe only for the sake of describing. With the first realists a scientific attitude becomes noticeable. Balzac shows strong evidence of having applied the

1.Daudet, Jack, p.28.

2.Benno Diederich, Das Milieu bei Emil Zola, p.25.

scientific theory of milieu. The descriptions in his works are necessary for an understanding of the characters. They explain to a great extent the actions, the life¹⁾ history of these characters. Yet in the works of Balzac as well as in those of his successors Flaubert, De Goncourt, Daudet, etc. we can doubtless find many an example of description, that seems to be without any justification from a scientific point of view. In other words, they frequently describe merely for the sake of describing.¹⁾ Zola is the first consistent realist, who made a mighty effort to apply strictly scientifically the theory of milieu .

Zola claims to describe with the sole purpose of explaining his characters. "Cela revient à dire que nous ne décrivons plus pour décrire, par un caprice et un plaisir de rhétoriciens. Nous estimons que l'homme ne peut être séparé de son milieu, qu'il est complété par son vêtement, par sa maison, par sa ville, par sa province; et, dès lors, nous ne noterons pas un seul phénomène de son cerveau ou de son oœur, sans en chercher les causes ou le contre-coup dans le milieu. De là ce qu'on appelle nos éternelles descriptions."²⁾

In spite of his aim at scientific exactness, Zola was fully aware of the fact that love of nature and strong imagination have quite frequently led the realists, himself included, to superfluous description. He admits this e.g. about his "Une page d'amour". "Ce qu'on me reproche surtout, même des esprits sympathiques, ce sont les cinq descriptions de Paris qui reviennent et terminent les cinq parties d'"Une page d'amour". On ne voit là qu'un caprice d'artiste d'une répétition fatigante, qu'une difficulté vaincue pour

1. Zola, Le roman expérimental, p. 229-232.

2. Zola, l.a., p. 228.

montrer la dextérité de la main. J'ai pu me tromper, et je me suis trompé certainement, puisque personne n'a compris;...." ¹⁾

A most simple example of the application of the theory of milieu is found in the "Le Docteur Pascal". In this work Zola tells us about a brother and a sister, Valentin and Sophie. Their mother lives in Paris, a victim of consumption. At an early age the symptoms of the disease appear in the two children. Valentin, whom his mother refuses to let go away from home, stays amidst the contagious surroundings and finally succumbs. Sophie, on the contrary is sent ~~ot~~^{to} the country. Here the open air, the purifying sun and wholesome exercise soon render her healthy and ~~strength~~^{strength}. The influence of two different milieus on identical the same characters are here shown at work.

the theory of milieu, however~~er~~ exerts a much deeper going influence on Zola's works. The general plan of a good many of his novels is clearly based on it. The basis of "La Terre" is Mother Earth, the milieu that impresses its characteristics on the tiller of its soil, the farmer. the hard struggle for life fosters some rude traits in his character, instead of love for his children it develops his egoism, his brutal animal instincts. "Le père, jadis très robuste, âgé de soixante-dix ans aujourd'hui, s'était desséché et rapetissé dans un travail si dur, dans une passion de la terre si âpre, que son corps se courbait, comme pour retourner à cette terre, violemment désirée et possédée.. " ²⁾ "Il avait aimé la terre en femme qui tue et pour qui on assassine. Ni épouse, ni enfants, ni personne, rien d'humain: la terre." ³⁾ The continuous tilling of the soil produces a pensive, silent kind of people. "Au bord de ce c

1. zola, Le roman expérimental, p.232.

2. Zola, La Terre, p.17.

3. Zola, La Terre, p.20.

champ, au milieu de l'étendue sans bornes, ils avaient la face rêveuse et figée, la songerie des matelots, qui vivent seuls, par les grands espaces. Cette Beauce plate, fertile, d'une culture aisée, mais demandant un effort continu, a fait le Beauceron froid et réfléchi, n'ayant d'autre passion que la terre."¹⁾

A passionate adoration of the soil is the main characteristic of the farmer.

"Buteau avait eu son geste instinctif, se baissant, prenant une poignée de terre, qu'il approchait de son visage, comme pour la goûter. Puis d'un froncement béat du nez, il sembla la déclarer la meilleure de toutes, et l'ayant laissé couler lentement de ses doigts, il dit que c'était bien si on lui abandonnait la parcelle."²⁾

Mother Earth is the heroine of this novel. It is on her account that brothers become bitter enemies, that one sister kills the other, and that children long for the death of their parents. At the end of "La Terre" Zola gives us a brief summary and an impression of the whole.

"Jean était seul. Au loin, de la Borderie dévorée, ne montaient plus que de grandes fumées rousses, tourbillonnantes, qui jetaient des ombres de nuages au travers des labours, sur des semeurs épars. Et, lentement, il ramena les yeux à ses pieds, il regarda les bosses de terre fraîche, sous lesquelles Françoise et le vieux Fouan dormaient. Ses colères du matin, son dégoût des gens et des choses s'en allaient, dans un profond apaisement. Il se sentait, malgré lui, peut-être à cause du tiède soleil, envahi de douceur et d'espoir."³⁾

Zola's novel "La bête humaine" might be called the epic of the railroad. Depots, yards, and railroad tracks are the main elements that make up the milieu in this work. The life around a railroad-depot, with its deserted platforms and empty waiting-rooms at nights and between trains, with its agitation at the arrival of trains,

the life of the employees around the depot, etc. are described with

1. Zola, La terre, p. 35. 2. Zola, La terre, p. 37. 3. Zola, La terre, p. 517.

a wealth of detail. The double tracks disappearing beyond the horizon, the electric bells arousing the "gardes-barrière" along the line, the solitary situation of the little house of the latter alongside the tracks, ~~way~~^{far} out in the country, every side of the railroad is represented. Engines play an important part, first the "petite machine-tender, aux trois roues basses et couplées, commençant le débranchement du train, alerte, besogneuse, emmenant, refoulant les wagons sur les voies de remisage", then the express-engine "aux deux grandes roues dévorantes... lâchant par sa cheminée une grosse fumée noire, montant droite, tres lente dans l'air calme"¹⁾. Into this milieu Zola inserts the characters, that fit it: the main character Jacques Lantier, railroad engineer; subordinate characters like a member of the Conseil d'administration of the road, a station-master, a garde-barrière and his family, etc. The milieu and the characters are closely interwoven, the one forms a necessary supplement to the other.

With Zola the scientific theory of heredity makes its first appearance in the French novel. As is known, his cycle of Rougon-Macq^uart novels is founded on the theory of heredity. In the last volume of this series, in "Le docteur Pascal", the author devotes half a dozen pages to the exposition of this scientific theory.²⁾ In the same work he also gives us summary of the entire cycle, showing how certain characteristics come down within the Rougon-Macquart family from parents, grandparents and uncles to children grandchildren and nephews. A genealogical tree accompanies the "Le docteur Pascal". Without going into detail, we find that emphasis is laid on drunkenness, murder-lust and other criminal instincts. One of the most striking characters is Jacques Lantier, the hero of

1. La Bête Humaine, p.2.

2. Le Docteur Pascal, pp. - .

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"La Bête humaine". Jacques Lantier is a case of atavistic murder-instinct. "Jacques s'était relevé sur un coude, réfléchissant, regardant l'entrée noire du tunnel; et un nouveau sanglot courut de ses reins à sa nuque, il retomba, il roula sa tête par terre, criant de douleur. Cette fille, cette fille qu'il avait voulu tuer..... Puisqu'il ne les connaissait pas, quelle fureur pouvait-il avoir contre elles? car, chaque fois, c'était comme une soudaine crise de rage aveugle, un soif toujours renaissante de venger des offenses très anciennes, dont il aurait perdu l'exacte mémoire. Cela venait-il donc de si loin, du mal que les femmes avaient fait à sa race, de la rancune amassée de mâle en mâle, depuis la première tromperie au fond des cavernes?"¹⁾ While Jacques Lantier is doubtless the strongest example of the application of the theory of heredity to the novel, one glance at the genealogical tree of the Rougon-Macquart family will convince us that Zola tries to demonstrate the hereditary element in every member of the family.

The theory of milieu in the drama.

It is evident that the description of the physical milieu in the novel corresponds to the scenery and the accessories in the drama. The description in the novel and the staging of a drama answer the same purpose.

We found that the description in the novel is based on the scientific theory of milieu, and that with the rise of the scientific spirit it gains in importance and accuracy. In the drama we expect and find the same development. In the classical drama we have the unity of place, a "nudité classique", no scenery, no accessories. In the romantic drama as in the romantic novel, some local coloring begins to appear. Hugo, in his "Préface de Cromwell" manifests strong tendencies in this direction. "On commence à comprendre de

la réalité. Les personnages parlants ou agissants ne sont pas les seuls qui gravent dans l'esprit du spectateur la fidèle empreinte des faits. Le lieu où telle catastrophe s'est passée en devient un témoin terrible et inséparable....." ¹⁾ We know how in practice

Hugo applied this theory of milieu to his historical dramas and novels, and how little ~~for~~ historical truth his descriptions contain. Yet, we find here the transition from the "nudité classique" to the elaborate realistic stage-setting.

with the beginnings of the realistic drama more attention is given to the physical milieu in which the characters play, The large amount of description found in the novels of Balzac has doubtless influenced the staging of the dramas of Dumas and Augier. Dumas and Augier are the initiators of the modern French stage. When we compare the stage-suggestions of Dumas with those of modern French dramatists, very little difference is to be noticed. About the same amount of description of the scenery and the accessories is found in Dumas, Augier, Becque, Brieux, Lavedan, Bataille, Bernstein, Capus, etc.

Alexandre Dumas sometimes makes rather elaborate suggestions. E.g. the Prologue of the "Fils Naturel": "Chez Clara.-Chambre très simple, mais confortable.-Porte au fond, à gauche, donnant sur l'escalier.-Porte latérale, donnant à gauche dans la chambre de madame Gervais; à droite, dans la chambre de Clara.- Cheminée au fond.-Meubles d'acajou.-Metier à tapisserie, etc." With realistic accuracy the details of an apartment, as we are apt to encounter with a woman of Clara's standing, are given.

Another example is the "Dame aux Camélias", all through; especially the 4th act: "Un salon très élégant chez Olympe, Bruit d'orchestre, danse, mouvement, lumières; Gaston, taillant une banque de baccara."

1. Victor Hugo, Préface de Cromwell.p.

On the other hand we find for the first act of the "Un père prodigue" a stage-suggestion as meagre as the following: "Un salon chez André".

The same irregularity in giving stage-suggestions is found in Augier. The description of a studio in Paul Forestier is limited to three lines: "L'atelier de Paul Forestier. Le jour vient du fond à gauche. Porte au fond à droite; portes latérales. Une grande toile sur un chevalet devant le vitrage." On the other hand in "La pierre de touche" a very elaborate description of a studio: "Un atelier de peintre au rez-de-chaussée, éclairé du fond par un grand vitrage. A gauche du spectateur, un chevalet avec un tableau, une petite table à côté; plus haut une porte latérale. Au fond un piano; au milieu, la porte d'entrée; à droite, un divan adossé au mur; un petit meuble entre le divan et la porte d'entrée. Sur les murs des plâtres, des ébauches; sur un bahut, un casque, une mandoline, des rapières; des vases de fleurs sur le piano."

In "Le mariage d'Olympe" we find for the first act the following brief stage-suggestions: "Le salon de conversation aux eaux de Pilnitz. Trois grandes portes cintrées au fond donnant sur un jardin; au milieu un divan rond, une table couverte de journaux à gauche une tête-à-tête." For the second act of the same play Augier gives an elaborate description of the "salon de famille" of the marquis, covering about a dozen lines.

Looking over the plays of Henry Becque, we find that as a whole his stage-suggestions are less elaborate than either those of Dumas or those of Augier. In "L'enlèvement", a play in three acts, he contents himself with stating that the ~~play~~ ^{whole} action ^{takes place} plays in "Un salon". In "Michel Pauper" we find for the first and second

acts the following suggestions: "Le théâtre représente une vaste pièce, richement meublée, formant salon et cabinet d'affaires.-Porte au fond, portes latérales, à deux battants.-A gauche, une seconde porte, simple et devant un bureau.-A droite, au premier plan, en scène, un canapé.-Meubles divers." For the third act the following "La scène se passe à la campagne, aux environs de Paris. Petit salon, ameublement vulgaire; porte au fond, portes latérales." For the fourth act: "Le théâtre représente un salon.-Au fond, table encore servie et qu'on vient de quitter." For the fifth act merely: "un laboratoire".

Such meagre description in the works of an author, who is called the father of the Théâtre-Libre requires explanation.

Glancing through the last ten years of the Illustration Théâtrale we find that a number of authors follow the example set by Becque and limit their stage-suggestions to the absolute necessary.

Lavedan e.g. in his "Le nouveau jeu" gives for the first act the following data "Chez Gostard- Garçonnière aux Champs-Élysées" and for the second act: "Chez Bobette- Sa chambre à coucher."

Capus, who is well known for the realistic effects produced by the staging of his plays, is equally frugal with the details he gives about the stage-setting. For the first act of his well known drama "L'aventurier" he gives the following: "Une terrasse avec des entrées à droite et à gauche. Vue d'un côté, sur l'usine, de l'autre sur la montagne. Environs de Grenoble." For the second act only: "Chez les Guéroy. A Paris. Unsalon."

From merely reading in the French drama we might come to the conclusion, that the modern dramatist pays less attention to the staging, to the physical milieu of his plays than Dumas and

Augier did. This is improbable and necessarily untrue. The solution of the problem lies in the fact that dramas are produced not to be read but in order to be represented on the stage. If we could compare the representation of a play in Dumas' time with the representation of a modern play, we find a tremendous difference in the staging of the two. This difference is chiefly due to the influence of the Théâtre-Libre.

The Théâtre-Libre (1887-1892) was a theatre founded by a number of promising young dramatists, most of whom are now prominent, who attempted to apply consistent realism to the stage. They laid especially emphasis on the staging of their plays. Antoine, the director of the Théâtre-Libre, was a follower of Zola. He believed in the theory of milieu and tried to work it out on the stage. In an article, written in 1903, he expresses his view on the matter as follows: "A mon sens, la mise en scène moderne devrait tenir au théâtre l'office que les descriptions tiennent dans le roman. La mise en scène devrait- c'est d'ailleurs le cas le plus fréquent aujourd'hui- non seulement fournir son juste cadre à l'action, mais en déterminer le caractère véritable et en constituer l'atmosphère. C'est une tâche importante, et aussi toute nouvelle, car notre théâtre classique français ne nous y a guère préparée."¹⁾ This is almost word for word the same statement Zola makes in regard to this question on pp.151 and ff. of his "Le roman expérimental".

Antoine attributes a great importance to the milieu. He says that the milieu has to determine the movements of the characters. Which corresponds to the theory of milieu as applied to the novel, where the characters are subjected to the influence of the milieu. He says: "Il m'a donc paru d'abord utile, indispensable, de créer avec soin, et sans aucune préoccupation des événements qui devaient

s'y dérouler, le décor, le milieu. Car c'est le milieu qui détermine les mouvements des personnages et non les mouvements des personnages qui déterminent le milieu. Cette simple phrase n'a l'air de rien dire de bien neuf; c'est pourtant tout le secret de l'impression de nouveauté qu'ont donnée dans le principe les essais du Théâtre-Libre.¹⁾ The consistent application of the theory of milieu to the drama is the great contribution of the Théâtre-Libre to the modern French stage.

Practically every one of the important French plays, written during the last twenty years, has been represented on the Parisian stage according to the rules laid down by Antoine. In the same article mentioned above he gives us an insight into some of the technical difficulties connected with the staging of a modern play. It would be somewhat useless to go further into detail in this subject. Let it suffice that he tries to convince us that the role of the stage-manager is frequently equally important for the success of a play as that of the author who wrote the play.

It is apparent from the above that the fact that few stage-suggestions are given in a play when published is no evidence to the effect that such a play when staged, does not present a strong, realistic milieu. Modern authors, when publishing their works, frequently neglect to give elaborate descriptions of the milieus, in which their acts are supposed to play. This, however, is not by any means a general rule. Examples to the contrary are found in abundance. I select a few at random.

1. Revue de Paris, 1903, vol. 2, p. 603.

Stage-suggestions for the first act of Bernstein's "Le voleur":

"Un grand salon dans une très belle maison de campagne. A gauche, deux baies donnant sur un jardin d'hiver, qui, par deux grandes portes-fenêtres communique de plain-pied avec le parc. A droite, porte donnant sur le hall. L'ameublement du salon et celui du jardin d'hiver sont luxueux et élégants. Il est neuf heures du soir, environ. Les deux pièces sont très joliment éclairées, et par les portes du jardin d'hiver on aperçoit, aux rayons de la lune des pelousses et de grands arbres. On est aux premiers jours de Septembre." A description like the above would not seem out of place even in a novel.

Hervieu in "Connais-toi" gives the following description:

"Le salon d'un petit château. Au fond, la vue d'un parc, par deux fenêtres et une porte vitrée sur un perron. A gauche, porte à deux battants donnant sur un couloir. A droite, porte à deux battants donnant sur un petit salon. A gauche une grande table-bureau. A droite, une petite table avec une coquette écritoire. Des consoles avec vases de fleurs; des statuettes de bronze, des sièges répartis. La cheminée est d'angle, à droite, au second plan."

A pretty stage-setting is found in Donnay's Paraître:

"Au mois de juin, à Pressigny-l'Orgueilleux, aux environs de Vernon, dans l'Eure. Un salon, rideaux de cretonne à fleurs Louis XVI, le meuble laqué blanc de même style. Portes à gauche et à droite. Dans le fond trois hautes portes-fenêtres donnant sur un portique très fleuri. Le jardin descend en pente douce vers la Seine. Dans le lointain, les collines de la rive gauche du fleuve. Il est deux heures et demie. Au dehors il fait un temps splendide."

The theory of heredity has not influenced the modern French drama greatly. Only occasionally do we find a trace of it.

The title of Brieux's "Maternité" suggests the problem.

In a play by Georges de Porto-Riche, called "Le vieil homme", the action turns somewhat on the characteristics a child might inherit from its mother. In the 12th scene of the first act the following conversation takes place:

"Michel - Allons donc. De qui tiendrait-elle, sinon de toi, cette peur des contacts vulgaires, et ce besoin de sécurité dans les attachements. Il n'est heureux qu'à ta manière. Ses froissements sont les tiens.

Augustin - Dame, je suis forcé de l'avouer, maman et moi nous sommes toujours d'accord.

Thérèse - Tu renchéris.

Michel - Résigne-toi. Vous êtes bien tous les deux d'une essence identique. Il est bien ton fils.

Augustin - Tu es bien ma mère. "

Resumé.

The natural sciences with their emphasis on nature and their theory of milieu are primarily responsible for the description in the modern novel and the realistic staging of the modern drama. From the romantic local coloring we find a development which reaches its height at the end of the 19th century. Balzac in the novel and Alexandre Dumas fils and Augier in the drama form a somewhat distinct intermediate stage. From local coloring those authors arrive at the representation of a milieu that is more scientifically exact. In

the works of Flaubert, de Goncourts, Daudet, de Maupassant and finally Zola the theory of milieu is at the basis of all description; yet, though their intentions are scientific, even Zola admits that his descriptions are at times superfluous and irrelevant. For the drama the application of the scientific theory of milieu is made by the Théâtre-Libre and has had a tremendous influence on the staging of the modern French drama. At every stage of the development it appears that the drama has followed the novel.)

The theory of heredity is introduced into the novel by Zola and is only vaguely reflected in the modern drama.

Hugo's stage settings are very elaborate, that of Rostand who is not a realist - also.

) To avoid a misunderstanding I shall have to add a few words regarding the staging of the modern play. While I try to maintain that the local coloring of the Romanticists as well as the elaborate stage-setting of the Théâtre Libre are due to scientific realistic influences as set forth above, I do not deny that other factors have been at work in rendering the staging of a modern play as elaborate as it is. One of the main factors is doubtless the huge success the realistic stage-setting has gained with the general public. An elaborate picturesque stage appeals to an audience. The managers of the Parisian theatre have during the last quarter of a century taken advantage of this fact. It was doubtless their aim at financial success and not their realistic tendencies that prompted them to adopt the realistic staging.

As far as Rostand is concerned, it is apparent that the staging of the "Cyrano" is realistic, and we might say, to that extent Rostand is a realist. The staging of "Chantecler" is very elaborate, it is true, but the milieu Rostand creates for that play is an imaginary one, it is idealistic, almost romantic.

Hugo's stage-settings are sometimes elaborate, e.g. the third act of "Hernani". Yet they are of rather general nature, they give nothing but a historical local coloring to the play, the reproduction of a true historical milieu is absent. Besides, Hugo's stage-suggestions are only on paper, and the art of staging was not developed in Hugo's time.

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INDUCTIVE THINKING IN LITERATURE.

In my first chapter I attempted to trace briefly the history of the inductive method of thinking during the last three centuries. I tried to show how since the Renaissance inductive thinking gradually gained in importance, until in the nineteenth century it found universal application in the natural sciences and in French philosophy. Furthermore I pointed out that popular thinking necessarily changed, influenced as it was by scientific thought, and that to the mind of the masses human experience became the only firm foundation of knowledge. I now shall try to trace this inductive thinking in Modern French literature.

That the inductive method of thinking should have influenced modern literature is self-evident. It is commonly accepted that literature reflects to a great extent the intellectual life of the society among which it is produced, that it partakes in the changes, in the evolution of that intellectual life. The history of French literature proves this.

✓ In the classical period of French literature the mediaeval speculative, deductive method of thinking was still largely in vogue. As a result we find that the literary artist does not make the data of experience, i.e., actual, real life the basis of his productions. The mind of the author is crowded with abstractions, with a priori accepted ideas that form the basis of his literary creations, and which are illustrated with and clothed in more or less realistic scenery. A clear example might seem Molière's "Harpagon", "Harpagon" is a treatment of the abstraction "misery", which is the foundation of the work. To illustrate this abstraction "misery", Molière takes a good many data from real life and to this extent Molière is realistic.

However, his method of thinking is speculative, deductive, accepting a priori as he does, the abstraction "misery" and subordinating actual life to this abstraction. Here is the essential difference between induction and deduction. The deductive mind takes an idea as basis of his creation (be this creation scientific knowledge or a literary production), it builds other ideas upon this idea and it attaches to these ideas data of experience by way of illustration. The inductive mind on the other hand takes reality, the data of experience as basis of his creations, and from these data of experience it derives general facts, laws, ideas. Classicism starts with ideas; realism with reality.

The inductive process of thinking invades French literature only slowly. During Romanticism it is already gaining ground. In spite of the fact that Romanticism seems to be a product of the feeling, emotional faculty (lyricism, culte du moi) rather than of the thinking faculty, a tendency toward a higher appreciation of the data taken from actual life is noticeable. The introduction of local coloring and the attempt at representation of life in historical times are evidence of a higher estimation of reality. "Tout ce qui est dans la nature est dans l'art", says Hugo, and thereby he made the entire living world a object of his studies. Yet, Romanticism is ~~but~~ only a temporary enthusiasm immediately following the Restoration days, and the emotional idealism of the Romanticists came soon in conflict with the inductive thinking of the mass of the people. A glance at the short career of the Romantic theatre proves this.

The first man who studied life, society successfully from . . .

an inductive point of view, is Balzac. In his famous "Avant-propos de la Comédie Humaine" he explains to us the inductive turn of mind that prompted him to writing^e the "Comédie Humaine". He says that he wanted to write the history of the French society of his time from a strictly inductive, scientific point of view. He attempted to reproduce this society exactly as it is, copy (he uses the word several times) it, photograph it as it were. "La société française allait être l'historien, je ne devais être que le secrétaire. En dressant l'inventaire des vices et des vertus, en rassemblant les principaux faits des passions, en peignant les caractères, en choisissant les événements principaux de la société, en composant des types par la réunion des traits de plusieurs caractères homogènes, peut-être pouvais-je arriver à écrire l'histoire oubliée par tant d'historiens, celle des mœurs."¹⁾

However, the inductive mind does not stop at copying the data of experience; it goes further and among the single facts, among the data as life gives them it tries to find the laws of cause and effect. The reproduction of life in itself is of little importance. "Ce travail n'était pour rien encore. S'en tenant à cette reproduction rigoureuse, un écrivain pouvait devenir un peintre plus ou moins fidèle.....; mais pour mériter les éloges que doit ambitionner tout artiste, ne devais-je pas étudier les raisons ou la raison de ces effets sociaux, surprendre le sens caché dans cet immense assemblage de figures, de passions et d'événements?..... Ainsi dépeinte, la société devait porter avec elle la raison de son mouvement."²⁾

1. Balzac, Oeuvres Complètes, vol.1, p.5.

2. Balzac, l.a., vol.1, p.6.

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A very obvious example of Balzac's scientific aim of tracing laws in society is found in "Cousine Bette," and more particularly in the character of Baron Hulot. The general law, "le fait général observé par Balzac est le ragage que le tempérament amoureux d'un homme amène chez lui, dans sa famille, dans la société. Dès qu'il a eu choisi son sujet, il est parti des faits observés, puis il a institué son expérience, en le faisant passer par certains milieux, pour montrer le fonctionnement du mécanisme de sa passion."¹⁾ In "Cousine Bette" Balzac formulates a law of society-life, and shows the working of that law by the examples he draws from actual life.²⁾

The study of society made by Balzac can hardly be understood without a knowledge of the history of France of his time. His sociological novels, and all sociological novels after him find their "raison d'être" in that history. Social problems are namely the key-note of European history during the nineteenth century. This matter needs explanation.

French history, from the Restauration-days on and especially during the July-monarchy is the history of the rise of the bourgeoisie. The sudden economical welfare, combined with the democratic conditions that grew out of the Revolution gave almost exclusively direction to the history of France during those days. The bourgeoisie became the leading, prominent class in French society. "La bourgeoisie enrichie débordait les autres classes, maintenait et comprimait le peuple, absorbait peu à peu l'aristocratie."³⁾ It

1. Zola, Le Roman Expérimental, p.

2. It is evident that the theory of milieu (chapter 4) is one of the most important laws in society Balzac denotes.

3. Cassagne, La théorie de l'art pour l'art, p. 4.

became a society with bourgeois-virtues and vices, where bourgeois-ideals were prevalent and where common-sense was ruling. It became a society in which an easy-going epicurean, materialistic fashion of living was the accepted conception of life. In this bourgeois-society the "roi bourgeois" was ruling "bourgeoisement" amidst his pairs, selected from the representatives of the "grand commerce".

"Dans l'ensemble une société politiquement conservatrice, économique-¹⁾ ment en progrès rapide et continu, moralement dépourvu d'idéal?"

The bourgeois-class and the bourgeois-spirit, though becoming for a time the main elements in the life of the French nation, were not by any means the only elements. Apart from the bourgeois-faction a minority soon arose, which had reasons to be discontent^{ent} with the general course of things. As at all times, in spite of the economical welfare of the nation, the mass of the people remained poor. They had grown up amidst the revolutionary doctrines of equality and fraternity. Consequently, while in previous ages they had accepted their social economical condition as their fate, in this bourgeois-age the social unequality became a serious burden and gave cause for discontentment. The social problem, the strife between capital and labor, the great question of our age made its appearance in history. And the best minds in France as well as elsewhere became soon absorbed in this social problem. "Saint-simoniens, fouriéristes, bucheriens, icariens, socialistes comme Louis Blanc, positivistes comme Auguste Comte, progressistes indépendants comme Pierre Leroux, républicains de toute nuance, anarchistes comme Proudhon, enhardis par la révolution de Juillet, aspiraient à

1.Cassagne, l.a.p.7.

changer les moeurs, les institutions, les croyances mêmes, et pré-
paraient une nouvelle et plus décisive révolution." ¹⁾ Every serious
mind became occupied with the social problems. The foundations for
a new science: sociology were laid. An intense interest in the
living conditions of the different classes of society soon awoke.
And this interest taken in the study of society is one of the main
causes of the downfall of Romanticism. For the man who became inte-
rested in the social problems necessarily could not see anything
else in the Romantics but out of fashion idealists, "hommes du
passé, amoureux des choses mortes, des apologistes du moyen âge
catholique et mystique, se complaisant dans la description et
l'analyse de leurs propres émotions, oublieux des grands intérêts
de l'humanité, des intelligences stérilisées par l'égoïsme, des
forces hostiles au progrès ou du moins perdues pour lui." ²⁾

Even the very conservative bourgeoisie-faction, who were
opposed to all social-reform-tendencies found fault with the
Romantics. Their common sense, confronted with every day life
affairs and realizing more and more the importance of the social
problems, came in conflict with the Romantic idealism.

The novels of Balzac seem the direct outcome of the induc-
tive turn of mind of the people on one hand, and of the interest
taken in social studies on the other. The "Comédie humaine" is
an inductive study of society, and according to Balzac himself
a complete study of the entire society of his time. "...les divi-
sions si naturelles, déjà connues, de mon ouvrage en scènes de la
vie privée, de province parisienne, politique, militaire et de cam-
pagne. Dans ces six livres sont classées toutes les Etudes de moeurs

1. Cassagne, l.a.p. 8.

2. Cassagne, l.a.p. 14.

qui forment l'histoire générale de la société, la collection de tous ses faits et gestes, eussent dit nos ancêtres." ¹⁾ All classes of society we find represented in his works. "César Birotteau" is a remarkable study of the bourgeoisie, "Les paysans" deals with the farming-communities, the coûtesane is represented on various occasions (see page 25).

Balzac had an unusual gift for observation, which enabled him to reproduce successfully the society of his time. This faculty of being able to see things and seize at one glance the main characteristics of an object has made the successful modern authors. It is, of course, fundamentally nothing else but the faculty of applying the inductive method successfully. Balzac's faculty of observation had been trained in extensive travels through Europe as well as through practically every province of France. "J'ai été pourvu d'une grande puissance d'observation, he says on one occasion, parce que j'ai été jeté à travers toutes sortes de professions involontairement." ²⁾ The vicissitudes of life brought him into contact with a thousand different characters and rendered him familiar with almost every profession. These experiences supplied him with rich ^tmaterial for his novels.

In ⁱspte of his aim of representing society as it is, Balzac shows some classical influence. Following the classical examples he has in some cases reduced the characterization of his characters to one single passion. Grandet stands for avarice, Goriot for parental love, Balzac's pictures of Grandet and Goriot are not realistic. "Le réalisme vrai consiste, au contraire, à ne jamais admettre qu'un homme soit une passion unique incarnée dans des

1. Balzac, Oeuvres complètes, vol. 1, p. 13.

2. J. Le Breton, Balzac, L'homme et l'oeuvre.

organes, mais un jeu et souvent un conflit de passions diverses,
qu'il faut prendre chacune avec sa valeur relative."¹⁾

An other author, who about the same time as Balzac, wrote novels, that contained studies of society, is George Sand. "Indiana," "Valentine" and "Jacques" deal with social questions. However, the novels of George Sand are not based on induction, on observation, but on imagination. We find there adventures "qui ne se sont jamais passées et des personnages qu'on n'a jamais vus"²⁾ according to Zola. Consequently we cannot speak of George Sand as making a study of society, at least not in the scientific, realistic sense of the word.

Hugo's "Les misérables" is another idealistic study of society. This work is more evidence of the fact that social problems began to occupy the minds of the time more and more. In 1864 the "father of Romanticism" wrote even the following words: "L'art pour l'art peut être beau, mais l'art pour le progrès est plus beau encore."³⁾

With Dumas' "Dame aux Camélias" social studies were introduced on the stage. What Dumas attempted in the "Dame aux Camélias" had never been attempted before. He represented on the stage an episode, romantic it is true, of his own youthful life, with all the truth and gloom of reality attached. For the first time real life was reproduced on the stage, as it struck freshly the mind of the young dramatist. Experiences with a dejected courtesane, though romantic and idealized, i.e. represented as being of a higher grade and standard than they were in fact, were enacted and set in a frame of Parisian every day life and surroundings.

1. Faguet, Etudes littéraires sur le dix-neuvième siècle,

2. See Guyau, L'art au point de vue sociologique, p.135.

3. Hugo, William Shakespeare, p.344, quoted by Guyau, l.a.

This is in^{to}great contrast with the dramatists, who immediately preceded him, in contrast with^{to} the romantic leader Victor Hugo whose masterpieces dealing with historical subjects show a powerful imagination and great sentiment and feeling on the part of the author, but do not represent life as it is and very frequently are not even convincingly probable. It is in contrast also with^{to} the dramatist of the decadence of Romanticism, with Scribe, whose works have as only interest the technical skill with which the author makes parade on the stage a certain number of "poupées de théâtre", and who succeeded still less in representing actual life.

The "Dame aux Camélias", then, is the first attempt at representing a study of social life on the stage. It is the first drama in which a great portion of realism is met. And if a considerable amount of Romanticism is still to be found, this is to be attributed to the youth of Dumas, whose ideas had not yet taken a fixed form.

As Dumas progresses with his work, his ideas are being formed. In his second play "Diane de Lys" we find less idealization and more observation. And from the "Demi-monde" on his attitude is decidedly inductive. He studies social life and reproduces it as he sees it, while his imagination plays only a very secondary role. The social question^s, which he presents to us are those that faced him in his youth. Fate placed him in that corner of Parisian society, where prostitution, adultery and all sorts of dissipation are of every day occurrence. He studied that corner of society thoroughly. He copied that life as he saw it; but moreover he explains it to us to a certain extent. He shows us the relation between sexual passion and a great many wrong conditions in life. He gives us some of the general laws of

sexual passion influencing society-life. In his best works as the "femme de Claude", "L'ami des femmes", "Fils naturel", "Demi-monde", "Dame aux Camélias", etc. he shows us the influence of unrestrained passion on life: the downfall of the woman, the existence of the demi-monde, the existence of the fils-naturel, the ravage of family-life by adultery, etc. In this respect Dumas is a scientific realist and gave Zola the right to say: "Il est un des ouvriers les plus puissants du naturalisme. Peu s'en fallut, qu'il ne trouvât la formule complète et qu'il ne la réalisât."¹⁾

Dumas' characters are real, they are represented as Dumas met them in life, (with one or two exceptions such as the idealization of Marguerite Gautier). "Il tire ses premiers drames d'aventures personnelles, le principal personnage n'est autre que lui-même, il est le fils naturel, le fils du Père prodigue, Olivier, De Ryons,"²⁾ His characters are the result of close observation of life. So is Prudence in the Dame aux Camélias, Suzanne d'Ange in the Demi-monde, Durieu and Jean Giraud in the "Question d'Argent". The leading characters in Dumas' plays may be considered as examples of real life characters. About the character of Jean Giraud the critic Weiss says: "quel type! Jean Giraud montre les gens du doigt, il dit: Je m'en rappelle; il confond Louis XIII et Louis XV, il ignore qu'on insulte une jeune fille à qui l'on envoie des bijoux pour s'être une ou deux fois entretenu avec elle dans une maison tierce; il ne se doute point qu'on soit ridicule quand on offre de but en blanc un hôtel à une grande dame trois fois millionnaire; il brûle de hanter les salons à la mode, "le monde est sa tocade"; car Jean Giraud qui n'a

1. Zola, Le roman expérimental, p. 134.

2. See also Larroumet, Etudes de critique dramatique, I, p. 330 ff.

2. H. Parigot, Les drames d'Al, Dumas père, p. 390.

as encore appris ses verbes, a eu fort bien le temps de s'inculquer
l'ar consommé de la trivialité factice,"¹⁾ All these details together
exaggerate somewhat for comedy's sake and for stage effect the parvenu-
character Jean Giraud. Yet our final conclusion must be: Jean Giraud
is the product of the closest observation of life.

Dumas fils is not by any means a consistent realist. First of
all nothing is more difficult than to apply realism to the stage. In
my chapter on the treatment of love in the modern drama and novel
I pointed out the fact that not every phenomenon in society can be
represented on the stage. In my chapter on the theory of milieu
I tried to show how little the stage of Dumas' time was prepared
for representing a true physical milieu,

We also have to take into consideration the fact that the
gap between the theatre before Dumas, the theatre of intrigue of
Scribe and the Romantic theatre of Hugo, and the drama of Dumas was
a huge one. It is only natural that the influence of Scribe and Hugo
is often plainly visible. Especially the influence of Scribe's
intrigue. Scribe had educated the theatre-going public up to the
necessity of a strong plot. In order to assure the success of his
plays, Dumas had to reckon with this demand on the part of his
audiences. He had to arrange the data he took from life in such
a way as to make them form a strong intrigue. And that aim could
frequently not be realized without making sacrifices of reality.
His imagination had to come to his rescue. In that way wonder-
ful stories, products of powerful invention entered his dramas.
Examples are: in the "L'ami des femmes" the story of journey to
Massbourg, in the "Fils naturel" the incredible story of Clara

1. Le théâtre et les mœurs, p. 183-184, Weiss.

Vignot, in the "L'étrangère" the "histoire étonnante de la Vierge du mal", as Zola calls it. In these cases the intrigue has been given preference above a truthful representation of social life. As Zola says: "M.Dumas, qui est avant tout un homme de théâtre, n'hésite jamais entre la réalité et une exigence scénique; il tord le cou à la réalité."¹⁾

Dumas' most important departure from realism is doubtless to be sought in his thèses. When dealing with this remarkable element in Dumas' works we cannot leave out of consideration the time he lived in and the class of society he frequented. Dumas was a thoroughly conservative bourgeois. Now the bourgeoisie of his time was somewhat alarmed at the tendencies the literature was showing. They had found fault with romanticism on account of its revolutionary tendencies. "La bourgeoisie..... voyait dans le romantisme une littérature étrange et violente, évoquant à chaque page le carnage des batailles, le meurtre, le duel, le rapt, l'autodafé, célébrant le choc des passions, une dangereuse littérature de désordre et de révolution."²⁾ On the other hand the socialistic utterances, which began to appear in literature (George Sand, Eugène Sue, etc.), worried the conservative bourgeoisie not a little. Their desire was to preserve the social peace, in order to be able to enjoy quietly their economical privileges. In order to reach this end, they wanted to educate the public up the conservative standard of morals as their best safeguard. And realizing that literature is one of the most important channels through which education reaches the public, they called for a literature, and especially a theatre "utile aux mœurs".

1. Zola, Le roman expérimental, p.135.

2. Cassagne, l.a.p.13.

Evidence of the strength of this movement for a literature "utile aux moeurs" is found in a letter, addressed by nobody else than Sainte-Beuve to the Emperor, dated March 31, 1856. In this letter the eminent critic suggests, that the government give moral direction to literary productions, by indicating the subjects that should be treated and by giving financial aid to authors who need the same. He justifies his proposition in the following way: "La littérature jusqu'ici a toujours été abandonnée à elle-même et elle s'en est mal trouvée. Sous la Restauration cette littérature était encore contenue par des doctrines et des espèces de principes; sous le régime des dix-huit ans, elle n'a plus rien eu qui la contînt, et le désir du gain, joint au besoin de faire du bruit, a produit beaucoup d'oeuvres qui ont contribué à la dissolution des¹⁾ pouvoirs publics et des idées."

Being a rather conservative bourgeois himself and writing for bourgeois-audiences, Dumas necessarily underwent the influence of this movement for a literature "utile aux moeurs". The thèse's found in every one of his later works, from the "Fils-Naturel" on, are the outcome of this movement. In the preface of the "Fils Naturel" he advocates the "pièce-à-thèse". "La reproduction pure et simple des faits et des hommes n'est qu'un travail de greffier et de photographe. Toute littérature qui n'a pas en soi la perfectibilité, la moralisation, l'idéal, l'utile en un mot, est une²⁾ littérature rachetique et malsaine." From now on he does not aim anymore at exact reproduction of social life. The data he draws from real life, he arranges and mutilates in such a way that they prove the special thesis, he proposes.

1. Papiers et Correspondances de la famille impériale, t. II, p. 258; quoted by Cassagne, l. a. p. 94.
2. Préface du Fils Naturel, p. 31.

Nothing is more unscientific, more contrary to realistic principles of art, than the *thèse*. It is more or less a return to the classical practice of subordinating real life facts to a certain fixed idea. From a realistic point of view Dumas shows, as Zola says "*un ~~bésoin~~ épanouissement déplorable du besoin de légiférer, de prêcher et de convertir. Les plus étranges imaginations sont venues gâter ses facultés d'observation. Il n'est plus parti du document humain que pour arriver à des conclusions extra-humaines, à des situations stupéfiantes, en plein ciel de la fantaisie.*"¹⁾

One of the strongest and most epoch-making examples of Dumas' *thèse*'s is contained in his "*Femme de Claude*". In this play he shows us a woman by nature irredeemably bad and of evil influence on all. *Césarine* is a creature, governed wholly by animal wants and instincts.²⁾ She is an irresponsible brute. The conclusion Dumas wants to reach in the "*Femme de Claude*" he formulates in his preface as "*Tuez-la*". He makes the husband exercise the right of individual justice and puts her out of the world. The thesis, the preaching of the murder of *Césarine*, the pronouncement of destruction on all *Césarines*, is a mere product of Dumas' mind. It is in contradiction with real life. Reality is far from convincing us of the truth of this thesis. Yet, independent of what reality might be, Dumas wishes to convince us of the truth of the *thèse*. Consequently he represents to us stupifying situations, "*en plein ciel de la fantaisie.*"

In the "*Fils naturel*" he preaches chastity. He apparently subordinates the entire action of the play to the one *thèse*: the injustice of depriving a son of his father.

1. Zola, *Le roman expérimental*, p. 135.

2. See Brander Matthews, *French Dramatists*, p. 160-161.

In the "Le père prodigue", in spite of the title, the same bourgeois tendency of upholding the conservative standard of morals is apparent. We find here the preaching of respect for parents. In the preface to this play he criticizes the customary representation on the stage of husbands. "Le mari intelligent , paternel, lyrique fut exalté sur cette scène où l'on bafouait depuis plus de vingt ans le mari toujours ridicule, toujours aveugle, toujours trompé."

This is typical bourgeois-morality which Dumas tried to preach.

We now arrive at a consideration of Augier. It is generally admitted by critics that much the same elements that are found in the works of Dumas, are encountered in Augier. Consequently Augier shows 1. a certain amount of observation, inductive thinking;

2. a strong intrigue;

3. a thèse in every drama.~ }

Augier drew his works from real life. They are the result of close observation of life. In this respect he is influenced by Dumas and Balzac. Dumas suggested a good many of his subjects. The "Mariage d'Olympe" was written in opposition to the "Dame aux Camélias". Marion Delorme Augier opposed to Diane, The "Les effrontés" to the "Question d'argent", the "Les Fouchambault" to the "Fils Naturel". The same social questions are dealt with in these respective plays of Dumas and Augier. The best study of contemporary society Augier made is doubtless his "Le gendre de M. Poirier", "une de ses rares comédies, -la seule peut-être--destinée à passer à la postérité."¹⁾

Augier's characters are drawn from life. They are of the Balzac-type. As a modern critic expresses it: "il rêve de doter notre scène d'êtres aussi vivants. Il pressent que la vérité est là. Il taille alors en pleine chair, dans la vie, et campe les

1.A.Thalasso, Le théâtre libre, p.19.

admirables types du louche Vernouillet, du cynique Marquis d'Auberive, du bohème Giboyer, du banquier Charrier, de Pommeau, le mari de la lionne pauvre, de la marchande de toilettes Irma et surtout de ce prodigieux Maître Guérin, inspiré de Mercadet, plus fouillé que Turcaret, et le personnage assurément le plus original que le théâtre ait produit depuis Molière." ¹⁾

The presence of the thèse's in Augier's works can be explained the same way as has been done for Dumas. Augier was a typical bourgeois, like Dumas, and his drama was subject to the same influences. Some of his thèse's are the following.

In "Gabrielle" he tries to demonstrate the thesis that a woman is always loved more by her husband than by her lover. It is apparent that a drama with a thesis like this cannot possibly give an exact reproduction of real life. This "poésie pot au feu du mari de Gabrielle" shows the bourgeois-attitude toward life.

In "L'Aventurière" and in "Le mariage d'Olympe" we are shown the pernicious influence a courtesane exerts over her surroundings, especially when she enters a perfectly decent bourgeois-family. The romantic "Dame aux Camélias" was partly responsible for the thèse in the above plays. With thèse's like the above Augier tried to raise the moral standard of his time. At the same time however his dramas lost the essential merit of being scientific realistic studies of society.

In direct opposition to the "théâtre utile aux mœurs" is the "l'art pour l'art" school. Theory was: representation of social life for art's sake. They did not believe in the moral function of literature and other art. Art should be amoral, i.e. not take any

1.A.Thalasso, Le théâtre libre, p.19.

stand with regard to morality except a neutral one. Cassagne in his splendid work on the L'art pour l'art school summarizes the attitude of this school toward morality in the following two theses: "1. Le véritable artiste n'a pas à se préoccuper de la morale; 2. Au surplus l'art vrai n'est jamais immoral; -il est même naturellement moral, et d'une moralité supérieure."¹⁾

The l'art pour l'art groupe of authors maintained a sort of aristocratic attitude toward the bourgeoisie, which they considered unable to appreciate the higher forms of art. They despise the bourgeoisie-taste and the bourgeoisie-morality. The picture they draw of the bourgeois is taken from life, but far from flattering. The characterization of Bovary is a typical example of the grotesque, comically crude and stupid bourgeois. This inability to appreciate the bourgeoisie-class has doubtless a good deal to do with the lack of success the masterpieces of Flaubert and de Goncourt had in their lifetime.²⁾

The l'art pour l'art groupe considered themselves a continuation of the Romanticists. The most important element they inherited from the Romanticists was the cultivating of a beautiful style, the working over and over of their sentences. What nowadays we most admire in the l'art pour l'art groupe is the magnificent style of authors like Flaubert and the brothers de Goncourt. On account of this quality Zola designates the l'art pour l'art school as "le triomphe absolu de la rhétorique".

Realistic they were however, in the fullest sense of the word. They studied and analyzed society from a strictly scientific inductive point of view. In my chapters on the treatment of love and on the theory of milieu I attempted to point out the scientific attitude of Flaubert and of the brothers de Goncourt with regard

to those problems. Their picture of society is scientific and objec-

1. Cassagne, L'art pour l'art, p. 238.

2. See Cassagne L.A. pp. 147-202.

tivistic. "Madame Bovary" is one of the greatest monuments of modern realism. "Pendant bien des années encore, lorsqu'on voudra savoir ce qu'étaient dans la France de 1850 les mœurs de province, on relira¹⁾ "Madame Bovary",..." says Brunetière.

The development from the l'art pour l'art theory to Zola is almost natural. Scientific inductive thinking, observation, the "document humain" is Zola's starting-point, just as it was the starting-point of Balzac and Flaubert. He adds to this the latest scientific notion, expounded by the scientist Claude Bernard, that of the *méthode expérimentale*. Observation, inductive thinking furnish us with certain data and denote certain laws that are acting in society. Now the novelist, who applies the "*méthode expérimentale*" takes the data of experience and experiments with them; he arranges those data in a different way than found in life, he creates new situations and shows how the established laws will apply for those situations. "L'observateur donne les faits tels qu'il les a vus, pose le point de départ, établit le terrain solide sur lequel vont marcher les personnages, se développer les phénomènes avec leurs lois. Puis, l'expérimentateur paraît et "institue l'expérience", c'est-à-dire fait mouvoir les personnages dans une histoire particulière, pour y montrer que la succession des faits y sera telle que l'exige le déterminisme des phénomènes mis à l'étude."²⁾ It is in this way that Zola experiments with his theory of heredity throughout the Rougon-macquart-series.

The scientific study and representation of society is Zola's sole aim. With this scientific aim of Zola I have dealt

1. Brunetière, *Le roman naturaliste*, p.176, 177.

2. Guyau, *L'art au point de vue sociologique*, p.144; also Zola, *Le roman expérimental*, pp.18-22.

at length in my chapter on the scientific pretention of the modern realists.. Zola sacrifices even the beauty of style, the "rhétorique" to the realization of his scientific aims. The beautiful style¹⁾ of the l'art pour l'art groupe had little attraction for him. Zola's novels are studies of sociology made along the inductive experimental method of thinking.

Novelists that deserve mentioning and that I omitted in the above exposition¹ of the development of the inductive method of thinking in modern French literature are Baudet and de Maupassant.

That Baudet observed social life and tried to reproduce it with a certain amount of accuracy in his novels, is generally known. His practice of gathering notes on every subject he saw and was interested in, has almost become proverbial. In his correspondence as well as in the prefaces to his works he gives us frequently an insight in the elaborate preparatory investigations he made, before beginning to write his novels.

As to de Maupassant, his method of observation is generally considered to be objectivistic throughout. While critics accuse Baudet of being impressionistic in his observation of society, they admit that de Maupassant is naturally "impersonnel". Feeling, sentiment or imagination is entirely absent in his studies of society. Pellissier says on this point: "Maupassant est encore le plus naturaliste de nos écrivains en ce sens que, ne mettant rien de lui-même dans ses peintures, il ne peint cependant que des choses vues."²⁾ The reading of novels like "Bel-Ami", "Mont-Oriol" or

"Une Vie" seems to justify such an opinion.

1. Zola, *Le roman expérimental*.

2. Petit de Julleville, *Hist. de la l. et l. fr.*, vol. 8, p. 216-7.

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Henry Becque and the Théâtre Libre attempted to apply realism consistently to the stage. The formula for a consistent realistic drama is contained in Zola's famous expression "une tranche de la vie."

In my preceding chapter I pointed out that the intrigue and the *thèse* are the important non-realistic elements in Dumas and Augier. To do away with the *thèse* and the intrigue has been the aim of Henry Becque and the Théâtre Libre.

That a drama can be successful without a *thèse* is apparent. The most popular dramatists of the century like Scribe and Rostand never made use of a *thèse*. The *thèse* is merely a result of bourgeois-interference with the development of the dramatic art.

The suppression of the intrigue however, carried great difficulties with itself. The classical precept of unity of action called for a strong logical plot. With Scribe the intrigue became the essential requisite for the success of a drama. Scribe educated the public up to it. From his time on the public demanded it. From an higher artistic point of view nothing seems more childish almost, than an intrigue, a "detective story", that keeps the audience spellbound during the entire performance. From the realistic point of view the intrigue is doomed as being a direct interference on the part of the author with the natural course of things in life. Actual life offers us very little intrigue of the kind represented on the stage.

The "théâtre aux mœurs" of Dumas and Augier gave a picture of life, it is true, but a picture of life that was mostly created and shaped by the hand of the author; it was "vie par le mouvement", as the Théâtre Libre liked to express it. What the théâtre libre was striving for was, "mouvement", i.e. action on the stage, "par

1)

la vie". If there was to be any intrigue it had to be one that was natural, one that was found in every day life. The "tranche de la vie" should furnish all the action.

Henry Becque was the first dramatist who successfully presented plays of the "tranche de la vie" type. His "La Parisienne" and "Les Corbeaux" are good examples.

"La Parisienne" is the representation on the stage of a woman: Clotilde with a husband and a lover. The three are represented as living in peace together. "C'est l'adultère rassis, confortable, consolidé, qui se croit respectable parce qu'il a duré, l'adultère qui calcule, raisonne, moralise et va à la messe."²⁾

No action, no intrigue, no plot. It is as closely as possible a "tranche de la vie". Mcribe might have changed this play in five minutes into a serious drama with a reasonably strong intrigue, A "billet oublié sur la table" or "une porte brusquement ouverte" would have sufficed.

The théâtre Libre drove this theory of the "tranche de la vie" to the extreme. Antoine tried to represent actual parlor- or kitchen-scenes by merely leaving one of the four walls out. The famous "dos" of Antoine became for a considerable time the object of ridicule of the Parisian theatre going public; though it has had its influence on modern staging.

The significant fact that stands out is that the Théâtre libre was an absolute failure. The failure of the Théâtre Libre proved beyond any doubt what many a critic had foreseen, viz. that the successful representation of an every day "tranche de la vie" is an impossibility. The insignificant details of every day life, given

1. Thalasso, Le théâtre libre, p.9.

2. Filon, De Dumas à Rostand, pp.65-66.

without any intrigue or plot, fail to interest the general public.

After the failure of the Théâtre Libre a reaction against realism has set in. The public had shown an unfavorable attitude toward consistent realism on the stage. The managers of the Parisian theatres took advantage of this experience. They saw that dramas with a strong intrigue and with a *thèse* occasionally, were invariably successful. A true realistic picture of society interested the general public little. Consequently they encouraged the young authors to write plays of the Scribe, Dumas père and Dumas fils order. "dans tous les bureaux des petites Revues illisibles, dans les brasseries artistiques de Montmartre et du boulevard Saint-Michel, les directeurs murmurent tout bas à l'oreille des auteurs: "faites-nous du Dumas fils, et si vous pouvez, du Dumas père; cela vaudrait encore mieux pour la caisse." Vraiment, la position des auteurs dramatiques n'est pas commode.¹⁾

"Auri sacra fames" and love of fame have been ^{very} influential in deciding ~~on~~ the course ~~the~~ history of the contemporary French drama is pursuing. The fact that the realistic stage-setting and the realistic treatment of love have survived, is due not to a desire ^{to} of applying realistic art-principles, but to the commercial success of the plays that contain these elements.

The "drame-à-thèse" of Dumas has revived in plays like "La loi de l'homme" or "Les tenailles", both by Hervieu. The strong intrigue in these plays is apparent. The *thèse* of the first play is the injustice of the laws made by men with regard to women. The second plays preaches against divorce on account of incompatibility of temper.

1. Filon, De Dumas à Rostand, p.150.

Donnay's "Paraître has equally the distinction of being a pièce-à-thèse (as the title suggests) as well as of having a strong intrigue.

De Porto-Riche, is the chief representative of the "théâtre d'amour"; a somewhat idealized love furnishes chiefly the intrigue for his plays.

Traces of the realistic ideal of observation (if such a contradictio in terminis is allowed) are rare. Lavedan's "Viveurs" is one of the few exceptions where an attempt is made to represent a side of Parisian life. The reader of the modern French drama is struck with the fact that an artificial salon-atmosphere prevails, a salon-atmosphere where social problems are at times the subject of an artificial conversation and where nearly always an artificial intrigue is introduced. A picture of society is practically absent.

Resumé.

Scientific inductive thinking combined with the rise of the social problems is responsible for the modern sociological drama and for the "comédie de mœurs".

Balzac's "Comédie humaine" marks the beginning of the sociological novel. Balzac makes a careful inductive study of society; though some of his characters are built on the classical mould.

Dumas and Augier are the initiators of social studies in the drama. They reproduce the society of their time rather faithfully. Intrigue and thèse are the main obstacles to their realistic reproduction of social life on the stage. The intrigue is the result of Scribe's influence, the thèse that of bourgeois-interference.

The "l'art pour l'art" school continues Balzac's Comédie humaine and places the inductive method of thinking in literature

on a firm basis. Zola elaborates on the inductive method of thinking and extends it to experimental inductive thinking, emphasizing the scientific function of the novelist.

The Théâtre Libre tries to apply this consistent scientific realism to the stage. Its absolute failure causes a reaction. The intrigue and the *thèse* regain their important position in the modern drama. Even observation is being neglected. A commercial attitude and a desire for success prevails.

CONCLUSION.

The history of the civilization of Western Europe in general and of France in particular divides itself during the last four centuries into three great epochs: the epoch of the Renaissance, the epoch of the Revolution and the epoch of the Evolution.

The predominant characteristic of the Renaissance era is the revival of classical thought and learning. The essential element of the Revolution period is its devise of "ni Dieu, ni maître", its ideal of individual liberty. The key-note of our Evolution age is its scientific attitude toward society, finding its highest expression in the evolution theory.

In political history each of these epochs is marked by serious disturbances. The classical free-thinking of the Renaissance came in conflict with the mediaeval orthodoxy and caused the religious wars of the time. The Revolution ideal of individual liberty clashed with the mediaeval feudalism and resulted in the political revolution. Our age is the age of the social war, of the war between capital and labor, of the strife for social equality.

The history of French literature reflects these main epochs of modern history. Classicism is a reflection of the revival of the classical learning and thought during the Renaissance. Romanticism is a reflection of the Revolution ideal of individual liberty. Realism is a reflection of the scientific attitude toward society, of the scientific study of social problems.¹⁾

In the afore-going study I have been trying to draw a comparison between the realism in the modern French drama and novel.

1. This is substantially the definition given in chapter one, pp. 1-12.

My starting-point being the definition of realism as the influences of the natural sciences on modern literature, I went on by bringing these scientific influences under three main headings: 1. inductive thinking in literature; 2. the scientific theories of milieu and heredity; 3. the scientific realistic treatment of love.

In the chapter on inductive thinking in literature I tried to show that as far as the novel is concerned, the inductive study of society begins with Balzac, that it is placed on a firmer scientific basis by the *l'art pour l'art* school and that it finally culminates in the extremely scientific inductive "roman expérimental" of Zola. Consequently a gradual gaining of inductive thinking. Inductive study of society in the drama begins with Dumas and Augier, counter-acted however by the conventional intrigue and by the *thèse*. Henry Becque and the Théâtre Libre try to do away with convention and with the *thèse*, but fail. The contemporary French drama is governed mainly by principles founded on commercial success; the conventional intrigue and the *thèse* regain their importance, observation of life is reduced to the minimum.¹⁾ Comparing the modern French drama and novel on this point, we find that inductive thinking has had an overwhelming influence on the successful French novel and is indeed partly responsible for its existence, while it failed to influence the successful drama greatly. The essential realistic element met failure on the French stage.

In the chapter on the theory of milieu I tried to show that this scientific theory is mainly responsible for the vast amount of description in the modern novel and that, as the novel is progressing the application of this theory becomes more and more scientific. In the drama this same theory is primarily ~~of~~ the

1. See pages 88-89.

cause of the gradual development of the elaborate stage-setting. The Théâtre Libre had a truly scientific aim while staging its plays as elaborately as it did. The fact that the modern stage-settings continue to be elaborate is not due to the realism of the authors but mainly to the success such stage-settings have with the public.¹⁾ Comparing the drama and novel on this point we find, that the scientific realistic theory of milieu has had a tremendous influence on both the drama and the novel, being the cause of description and elaborate stage-setting.

In the chapter on the treatment of love I arrived at the following comparison: "Comparing the treatment of love in the modern realistic novel and drama, we find the same development in those two genre's of literature. Beginning about the middle of the century with a somewhat timid representation of physical love, the drama and the novel arrive at the end of the century at laying a most audacious emphasis on the physiological phenomena."²⁾ The representation of physical love on the stage, however, is open for suspicions of being merely a means of attracting the multitude. As far as that happens to be the case, the modern French drama is immoral and not realistic.

Summarizing the above data, we might say that the realism in the modern French drama is limited to the realistic treatment of love, the realistic elaborate stage-setting and a slight amount of observation of life. Convention, intrigue, these, commercialism, and the nature of the modern drama itself as a means of amusement, have killed the realism in the modern drama, with the exceptions above noted. ~~The novel on the other hand has become the important~~

1. Pages 64-65.

2. Page 39.

This demonstrates most clearly that it is the inherent characteristics of a theatrical production, inherent differences between the drama and the novel, which have prevented the full development of realism on the stage. It is clear that the dramatic writers were moved by the same tendencies, scientific and sociological of their age toward extreme realism, (see Théâtre Libre), and that, if it had been possible for realism of the Zola sort to succeed on the stage, it would have succeeded. The drama after all is perhaps just as realistic as it possibly can be, and live.

The novel on the other hand has become the important genre of literature that it is nowadays through the scientific realistic current. From the very beginning the realistic novelists take the¹⁾ fundamentally realistic standpoint: they pretend to be scientists. They study society scientifically, i.e. along the inductive method of thinking. They try to trace the laws of cause and effect in that society. They attempt to apply the theories of milieu and heredity scientifically. The realistic elements found in the drama: realistic treatment of love and the milieu, are placed on a firm scientific, i.e. realistic basis in the novel.

1. See chapter II, pp. 13-19.

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